# RAG

Volume 3, Number 9

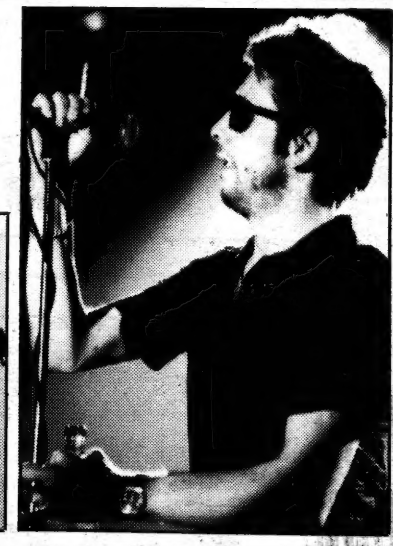
August, 1986

The Program Guide of CRSG
Radio Sir George 89.1 Cable FM

# FREE

Straw Dogs
Deja Voodoo
Psyche-Fest
Camper Van Beethoven
The Pogues
Gang Green
Cucumbers
Shadow Project
Swinging Relatives

Depeche Mode
Guadalcanal Diary
Killer Klamz



Das Furlines
Psyche
Green On Red
SNFU
Vertical Pillows

Tetes Noires
International Comedy Festival
Mojo Nixon
Jerry Jerry
Test Department
Maneaters
Junior Gone Wild

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# AUGUST

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | | | | 1 The Other Banquet | 2 CENTRAL |
| 3 Sunday Nite Comedy | 4 Morbid Movie *Texas Chainsaw Massacre* | 5 The Band of Bob Buck-a-shot* | 6 Zenman and CroMagnon Man | 7 Zenman and CroMagnon Man | 8 Bible of Dreams and Serious Johnny | 9 Bible of Dreams and Serious Johnny |
| 10 Sunday Nite Comedy | 11 Morbid Movie *The Killer Frogs* | 12 Document 3 Buck-a-shot* | 13 The Core | 14 Alien Nation | 15 NRG | 16 NRG |
| 17 Sunday Nite Comedy | 18 Morbid Movie *Night of The Zombies* | 19 *Alice* Buck-a-shot* | 20 Forsakor | 21 Forsakor | 22 *STAFF* | 23 *STAFF* |
| 24 Sunday Nite Comedy | 25 Morbid Movie *The Eerie Midnight Horror Show* | 26 The Elementals Buck-a-shot* | 27 The End | 28 The End | 29 Cocktail Music | 30 Cocktail Music |
| 31 Sunday Nite Comedy | | | | | | |

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# 3

# The Wild West

Does anyone realize that Wayne Gretzky is an **SNFU** fan?

Just one of the many scary things that your *CRSG* executives learned while in Edmonton attending the annual National Campus-Community Radio Organization conference. It seems that Wayne dropped in on the guys for coffee one day, told them he was a big fan (of hardcore? Wayne? Give me a break...) and promised to pick up their upcoming album.

Another strange happening from the *city* that brings you the world's largest shopping centre, the *world's* largest water slide, the world's largest killer indoor roller coaster, the world's largest grocery store, the world's largest truck stop, and the world's most mysterious downtown.

Anyway, we ended up in the basement of the Ambassador Hotel in beautiful (but nonexistent) downtown Edmonton watching local band **Shadow Project** play Death Music to masses of Hair with carefully hidden new wavers underneath.

We gamefully tried the local brews, including one from "Sick's Breweries", before discovering that the locals only drink imported Coors Light. And for good reason, too. We looked around at people adjusting their coiffes and wondered if these were conference delegates or locals. And, if they were locals, if they were *employed*.

We discovered them to be Edmontonians, with most delegates having the tired student look about them (just like us).

So we turned up the next day with a tired bunch of delegates, and did what delegates do — sat, listened, interjected sarcastic remarks, ate free food (cheese and tomato sandwiches), propagandized and met other people doing the same things but pretending not to.

It turned out to a pretty constructive conference: everyone had a chance to meet and exchange views, policies, systems, and their recipes for the perfect alternative radio station. Hopefully we'll get a cross-Canada radio show out of it, featuring demos from underground bands across the country, and with CRSG as the coordination point.

Then it was time to go off and explore Edmonton. We tried finding downtown, but didn't have much luck. Them someone pointed out that life in Edmonton centres around various shopping malls which are gradually dividing the city into warring feudal estates.

In fact there were only two things happening downtown; Klondike Days were on, which meant that people were wandering around in period costumes (which was kind of cute) and they had various bands on open-air stage including the one which we caught *doing* **Dire Straits** covers (which wasn't cute).

The other thing happening was the north Saskatchewan River flooding much of lower Edmonton.

In fact, the weather was one of the most entertaining parts of the trip: it would rain on a moment's notice, clear up to put you off your guard, and then pour again in a valiant attempt to drown people standing up.

So we spent a lot of time indoors. In record stores by a mild coincidence. And we found a lot of great albums never seen in stores in Montreal. Why does it seem that we get passed by by a lot of independent record distributors? It isn't fair — it means you have to spend much of your vacation cash on albums.

Anyway, we couldn't leave without visiting the Mall — the West Edmonton Mall, the largest shopping complex in the world. Sure we saw the world's largest indoor roller coaster there, and the indoor amusement park, and the world's largest water slides in a huge indoor lake (for which they're building an artificial sun so people can get an even tan), and the mini-submarines, the Olympic ice rink, but the truly impressive thing about The Mall is the fact that they have four MacDonald's. Now that's civilization.

Then again Edmonton isn't as bad as I seem to be making it out. Boring, yes, but not so bad.

They have some great groups — **SNFU, Jerry Jerry, Junior Gone Wild**, and **Colour Me Psycho** to name just a few. Although they don't have a regular venue for the bands to perform in.

They have a great radio station with CJSR, playing alternative music on your regular FM dial.

They have a great park right downtown along the banks of the North Saskatchewan and even a downtown golf course (something sadly needed in Montreal for us idle poor).

They have David Letterman on twice a night.

And they have some of the friendliest people this side of the Ural mountains.

With one or two alternative bars, Edmonton could actually be quite the happening place. But right now, it's a nice place to live, but I wouldn't want to visit.

**Paul Gott**

**FRONT COVER PHOTOS:**
**1. Das furlines by Corry Sobol. 2. Green on Red by Aaron Henderson. 3. My Dog Popper by Aaron Henderson. 4. Deja Voodoo by Bill Albers. 4. Deja Voodoo by Bill Albers. 5. Deja Voodoo by Bill Albers. 6. Pogues by Michel LaLiberté. 7. Das Furlines by Corry Sobol. 8. Green on Red by Aaron Henderson.**

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# 4

CRSG 89.1

# TOP 30

| W | LW | TW | Artist | Album, EP or Single | Label |
|---|---|---|---|---|---|
| 6 | 1 | 1* | Nils | *Nils EP* | Siegfried |
| 20 | 3 | 2* | Three O'Clock Train | *Wig Wam Beach* | Pipeline |
| 7 | 5 | 3* | Shadowy Men... | *Wow Flutter Hiss (single)* | Jetpac |
| 5 | 8 | 4* | Asexuals | *Contemporary World* | Psyche |
| 3 | 18 | 5 | The Pogues | *Rum Sodomy & the Lash* | Stiff |
| 2 | 26 | 6* | I, Braineater | *Artist Poet Thief* | Braineater |
| 3 | 2 | 7* | Various | *Nightmares from the Underworld V.2* | Underworld |
| 5 | 4 | 8* | Ripcordz | *No Future (demo)* | Independent |
| 10 | 9 | 9* | Chris Houston | *Hate Filled Man* | Zulu |
| 15 | 19 | 10* | Ray Condo | *Greenback Dollar (demo)* | Independent |
| - | - | 11* | Paul James | *Six Pack (EP)* | Lick 'n Stick |
| 4 | 6 | 12 | Mojo Nixon & Skid Roper | *Frenzy* | Restless |
| 2 | 13 | 13* | D.A.F.P. | *Soft Blue Vein/Lips of the Cross (demo)* | Independent |
| 6 | 21 | 14* | ...of Tanz Victims | *Haunting the Empire* | Bunker |
| - | - | 15* | Florida Razors | *Beat Music* | Independent |
| - | - | 16* | Guadalcanal Diary | *Jamboree* | Elektra |
| 5 | 12 | 17 | Dogmatics | *Everybody Does It* | Homestead |
| 7 | 23 | 18* | Merik Trout Pact | *Brotherhood of the Voodoo (demo)* | Independent |
| 4 | 10 | 19* | Day-Glo Abortions | *Day-Glo Abortions* | Fringe |
| 2 | 16 | 20 | Sonic Youth | *Evol* | Blast First |
| 4 | 22 | 21* | The Young Lions | *Welcome to the Freakshow* | Yodel Gems |
| 3 | 25 | 22* | Bad Connection | *Bad Connection (demo)* | Independent |
| - | - | 23* | Guerilla Welfare | *Guerilla Welfare* | He-Dead |
| - | - | 24 | Meat Puppets | *Out of My Way* | SST |
| - | - | 25 | The Infidels | *Mad About That Girl* | GMG |
| - | - | 26 | The Smithereens | *Especially for You* | Enigma |
| - | - | 27 | Mute Beat | *Japanese Dub (cassette)* | ROIR |
| 5 | 7 | 28 | A-Bones | *Tempo Tantrum (EP)* | Exile |
| 15 | 15 | 29* | Gruesomes | *Jack the Ripper (demo)* | Independent |
| 4 | 24 | 30 | Severed Heads | *Come Visit the Big Bigot* | Nettwerk |

**Still Around:** Live Skull, Butthole Surfers, Swinging Relatives*, Hanging Out at Midnight, Flipside Fanzine, Nihilist Spasm Band*, 4 Big Guitars.

**Bubbling Under:** Telltale Hearts, Thee Forgiven, Feelies, Attrition, Eye on You*, Agent Orange, Eugene Chadbourne, Cassettera*, Membranes.

**Reggae/African Top 5**

| | | | | | |
|---|---|---|---|---|---|
| - | - | 1 | Mute Beat | *Japanese Dub (cassette)* | ROIR |
| 3 | 1 | 2 | Burning Spear | *Resistance* | ADA/Blue Moon |
| - | - | 3 | Icho Candy | *Under My Vibes (12")* | A.U.P. |
| 2 | 3 | 4 | Melody Beecher | *Melody* | Paul-Mel |
| 8 | 2 | 5* | Johnny Osbourne | *Bring the Sensi Come* | Sonic Sounds |

**Jazz/Blues Top 5**

| | | | | | |
|---|---|---|---|---|---|
| 3 | 1 | 1* | Montreal Jubilation... | *Highway to Heaven* | Justin Time |
| 9 | 2 | 2* | Oliver Jones | *Requestfully Yours* | Justin Time |
| 2 | 5 | 3 | John Jarvis | *So Far So Good* | MCA(Master Ser.) |
| 5 | 3 | 4 | Yellow Jackets | *Shades* | MCA |
| 5 | 4 | 5 | Indra Lesmana | *For Heaven & Earth* | Zebra |

**W Denotes Weeks on Chart**
*** Denotes Canadian Content**
**RE Denotes a re-entry onto the charts**

**The CRSG Top 30 is compiled by Peter Hallemans and Allan Clark, Assistant Music Directors, based entirely on listener requests and DJ airplay. They're back!**

# Who Do The Voodoo?

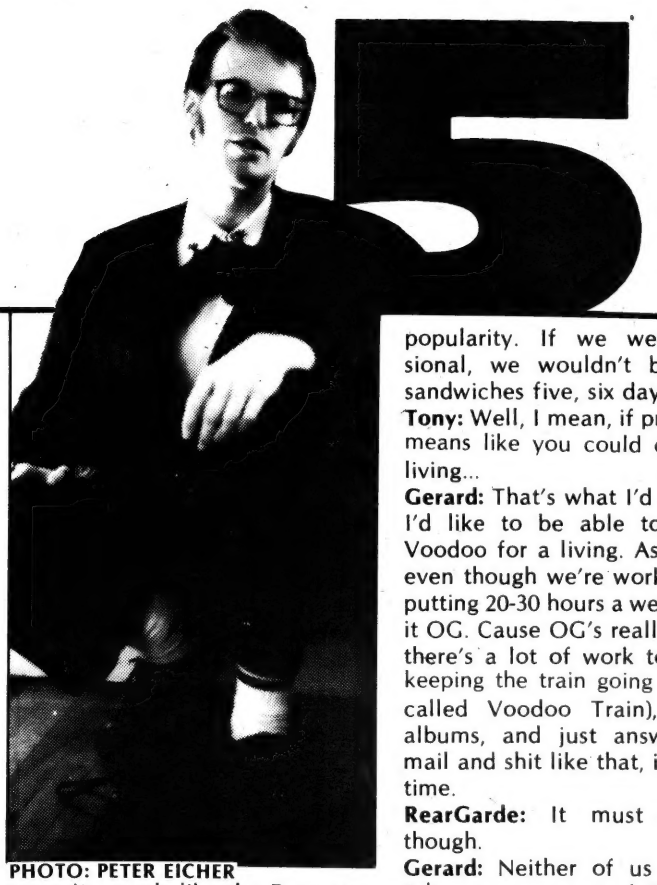


PHOTO: PETER EICHER

*Deja Voodoo, Montreal's original sludge duo, need no introduction. They stopped by the other day for a chat, and this is what the Sludge Gods had to say about OG, vegetables, and fiddlehead ferns.*

**RearGarde:** Okay, so what's with the new records at OG?
**Tony:** At, at...
**RearGarde:** OG, O-G...
**Gerard:** OG stuff.
**Tony:** OG stuff! Okay, we've got: *It Came From Canada, Volume Two.*
**Gerard:** Yeah. Think we can name all 15 bands?
**Tony:** Okay, we'll try it! Let's try from east to west, okay?
**Gerard:** East to west, that's an easy way, uh, I should have thought of that, I would of if I was smarter. Uh... Ok, **Deja Voodoo** is on it.
**RearGarde:** Who are they?
**Gerard:** Oh, they're a band that does a song called *Three men, one coffin*. It's a good song.
**Tony:** Yeah, it's really hot.
**Gerard:** Next, **Ray Condo and his Hardrock Goners.**
**Tony:** They do a song called *High Voltage*, starts off side one.
**Gerard:** And Condition does *Ghost Train*. Recorded at CRSG.
**Tony:** Is it? Oh wow.
**PHOTO: BILL ALBERS**

**RearGarde:** Good sound for our little studio.
**Gerard:** Yeah, well, there you go... Also from Montreal... somebody else.
**Tony: The Gruesomes!**
**Gerard:** Yes, that's who it is, The Gruesomes. *What's Your Problem?* And **E.J. Brulé**, doing... uh...
**Tony:** (makes strange noises)
**Gerard:** No, it's not that, it's...
**Tony:** No, it's... (more strange noises)
**Gerard:** Strange Consolation! And then we have Victoria which is near Vancouver but totally different, as in more dull, well it's got nice people in it but the town itself is
**Tony:** Dull... Horribly...
**Gerard:** Dull. But it doesn't have Expo.
**Tony:** It's a Hull of a place. Oops, I didn't mean to say that.
**Gerard:** Yeah, who's from there? Oh yeah, the **Electric Bananas.**

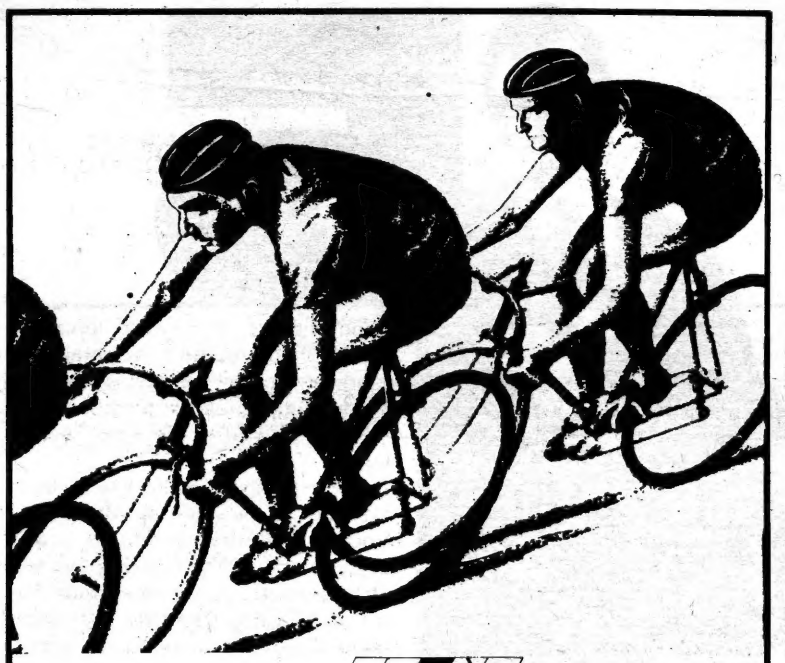
**Tony:** Doin' a song called *Mikey's a Ladies Man.*
**Gerard:** Which sounds sort of like the Gruesomes on acid. Is that a fair comparison? Well, no. It's more sexist than the Gruesomes, if anything could be. Oh I have a good one, I can't say it on the air, I'll get it later.
**Tony:** What?
**RearGarde:** Sure, you can say it.
**Anonymous voice:** You can say anything...
**Gerard:** No, I don't want to, I don't want anybody to know about this. It's gonna be a surprise. Okay, so that's what we have on "It Came From Canada." Then we have a Gruesomes album, called *Tyrants of Teen Trash*, which has a really good-looking cover, looks like your typical dumb sixties punk band LP cover. It comes with a fwee bonus fwoto you get inside, cause there's only four photos of 'em on the cover, and they thought it wasn't enough so they decided to put one more inside.
**Tony:** Insert, yeah.
**Gerard:** And it's uh, like a pinup for your wall.
**Tony:** It's got Jack The Ripper.
**Gerard:** *The Witch*. I play guitar on the Witch. I'm a guest musician. So's Ray Condo, so's Eric Samarek.
**Tony:** Since when are you a musician?
**Gerard:** Okay, I'm a guest Voodoo guy. Eric Samarek plays guitar on *My Broken Heart Will Never Mend (Unless you come back with the glue).* And uh, what else is on it, it's got some good originals.
**Tony:** And then, after we've put all these records out, then comes... a new Deja Voodoo album!
**Gerard:** With something between 20-30 songs on it.
**Tony:** Yeah, just heaps and heaps of songs.
**Tony:** The album's called *Swamp of Love.*
**Gerard:** And that's what we're doin' these days, then in the fall we go out on tour again.
**RearGarde:** Will you be playing Montreal soon?
**Gerard:** Well, good question. We were gonna play a club date somewwhere now, but now that Denis' been given the boot at Foufounes...
**Gerard:** We were supposed to play the Spectrum shortly.
**Gerard:** Yeah, but people who were not very good at organising gigs organised this gig that was supposed to happen at Le Spectrum, but they didn't organise it well so it didn't happen. We're doing another barbeque supposedly September 12. I have to call and book the hall.
**RearGarde:** Who'll be playing there?
**Gerard:** Well, confirmed so far are **Jerry Jerry**, from Edmonton.
**Tony:** And **Deja Voodoo.**
**Gerard:** And Deja Voodoo, and **Chris Houston.**
**Tony: Chris Houston.**
**Gerard:** And the **Mongols.**
**Tony:** Yeah?
**Gerard:** Yup. And if all goes well, I don't wanna say anything in case one of them decides not to show up... But all those OGgy type bands.
**RearGarde:** Any new sounds or instruments on the new album?
**Gerard:** We might use traps on one song.
**Tony:** Yeah, we're doing a cover of this song called *New Kind of Mambo* by Big Maybelle.
**Gerard:** It's a really good song. It's a mambo. It's pretty different from what we normally do.
**Tony:** Also doing, like, a cajun, exotico type number.
**Gerard:** Yeah, which we may not be able to get recorded. We'll try.
**Tony:** Ah, who knows.
**Gerard:** I dunno. I've gotta learn to sing it, first.
**Tony:** Yeah, he's gotta learn how to sing!
**Gerard:** Well, why start now. It's a song that needs more singin' than most of them. That one's in French, too. What we might do is put a couple of French songs on it, and, what else might be different, we're gonna mess around a little more on this one, because we have this equipment down in our basement for about a week, and we'll just record every night, just play with guitar settings, and the songs may not sound so much alike, although most of 'em probably will anyway. Yeah, you might find some of the guitars a little more treblier than usual & stuff, and

some it sounds like the Ramones, almost, like the Ramones playing a Gun Club song.
**Tony:** Yeah, well, the song's hot, like, it's got real melody to it. You could almost like hum it.
**Gerard:** Yeah, and it's got a guitar solo with, like, real notes on it. (makes high-pitched guitar sounds) Brraang! Phhlt.
**RearGarde:** Now here's something people have been waiting for: Whatever happened to "Slugeabilly Monsters from Outer Space"?
**Gerard and Tony:** Whoooaaa!
**Gerard:** How can we get into this?
**RearGarde:** I know's I've heard things, like, how it's such a shitty movie.
**Gerard:** (laughs) Yeah. Okay, what happened is, parts of it got scratched up and stuff like that, and like when the guy showed it to us he forgot to put it on another reel so it just piled up on the floor, and he stepped on it a lot while he was trying to figure out what was going on before he turned the lights on. No, it's just he wanted us to reshoot big parts so we put a lot of time into it, and he wanted us to put more time, and more money, and the guy is the kind of guy, without being nasty about it, who, like if you give him a hundred bucks, he'll come back the next day and ask for five hundred bucks. We just sorta decided we were getting in over our heads with this guy.
**Tony:** Why bother.
**Gerard:** Yeah, exactly. We just blew it off. Sorry if people wanted to see it, but... we may do another film sometime, but if we do we'll do it ourselves.
**Tony:** Invite us to be in your film.
**Gerard:** Yes, if you are a cinema student, have Deja Voodoo in your film. You know what we should do, like local bands should approach
**Tony:** Local film-makers.
**Gerard:** Yeah, to do at the very least their videos.
**Tony:** Have you seen the other film that we're in?
**Gerard:** It's a film called *You're No Fun When Your Head's All Mushy*. It's a documentary that was made a few years ago about the life of Deja Voodoo or something. Also not especially good.
**Tony:** It was in the Canadian Student Film Festival.
**RearGarde:** what do you think of being as popular as "professional" groups?
**Gerard:** Maybe we are as far as popularity. If we were professional, we wouldn't be making sandwiches five, six days a week.
**Tony:** Well, I mean, if professional means like you could enjoy your living...
**Gerard:** That's what I'd like to be, I'd like to be able to do Deja Voodoo for a living. As it is now, even though we're working, we're putting 20-30 hours a week, most if it OG. Cause OG's really difficult, there's a lot of work to run, like keeping the train going (a fanzine called Voodoo Train), and the albums, and just answering the mail and shit like that, it's a lot of time.
**RearGarde:** It must pay off, though.
**Gerard:** Neither of us has even taken a penny out of OG or **Deja Voodoo**. It's all gone back to OG stuff and Voodoo stuff. Voodoo makes a lot of money, like Voodoo goes on tour and makes a lot of money, well, comparatively a lot

PHOTO: BILL ALBERS

of money, more than your average Station Ten band makes. Then we come back and blow it all on OG stuff. All the albums we put out by other people have lost money for us. Um, It Came From Canada may break even.
**RearGarde:** That one's very popular.
**Gerard:** Oh, it sold a lot of copies! It's in its third pressing, now.
**Tony:** It's like we make pennies per album.
**RearGarde:** What do you think of other sludge bands around, like Deja Eric.
**Gerard:** Well, Deja Eric's not a real group.
**Tony:** There's Sludgeman, from Victoria.
**Gerard:** Ya. No, the Sludge Surfers.
**Tony:** There's Sludgemen, also.
**Gerard:** Oh, the Sludgemen, okay.
**Tony:** Yeah. They're not good.
**RearGarde:** If you could be any

**(continued on page 6)**



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August

Ray Condo:
Crazy Date
LP

Pipeline Records

September

Three O'Clock
Train:
Muscle In LP


(continued from page 5)

vegetable, which would it be and why?

**Gerard:** Well, it's gotta be this cucumber...

**Tony:** Broccoli, of course!

**Gerard:** See? I thought he was gonna say garlic and I would say broccoli, but if he says broccoli, I'm gonna say garlic. Those are the best vegetables to eat, I'm not sure if those are the best vegetables to be.

**RearGarde:** I guess you'd be eaten by your own kind, which isn't bad.

That's true, you'd be eaten by your own kind, which isn't bad.

**Gerard:** That's true, you'd be eaten by someone cool, at least.

**Tony:** Yeah, but if you're broccoli — hold it, hold it — if you're broccoli, you can be smothered in cheese sauce. I never wanna be smothered in cheese sauce!

**Gerard:** I wanna be smothered in cheese sauce! If anyone out there has some cheese sauce, phone me up.

**Tony:** A Belgian endive.

**Gerard:** I'd never wanna be a Belgian endive, you'd have to live, under, underground. Well, they're like, uh, an underground vegetable, well, like mushrooms, nah, I don't wanna be a mushroom.

**Tony:** Psylocybic mushroom?

**Gerard:** No, then you'd get eaten by a hippy.

**Tony:** That's true (laughs).

**Gerard:** What's a good vegetable? What's an interesting vegetable, at least?

**Anonymous Voice:** Kum-quat.

**Gerard:** No, that's a fruit.

**Tony:** Bockchoi!

**Tony:** A fiddlehead!

**Gerard:** Fiddlehead fern, yeah. That's only a vegetable for a while, then it turns into a fern.

**Tony:** Yeah.

**Gerard:** Yeah, but then you get picked and hung in a fern bar, and you'd have to spend the rest of your life listening to, like,

**Tony:** Jazz.

**Gerard:** Yeah, background jazz. That's not good.

**Tony:** Cucumber! Cool as a —

**Gerard & Tony:** Cucumber!

**Interview conducted by Louis Rastelli**


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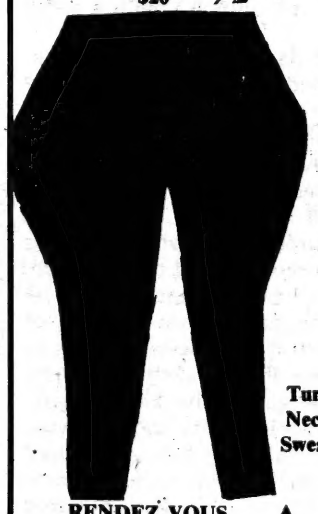

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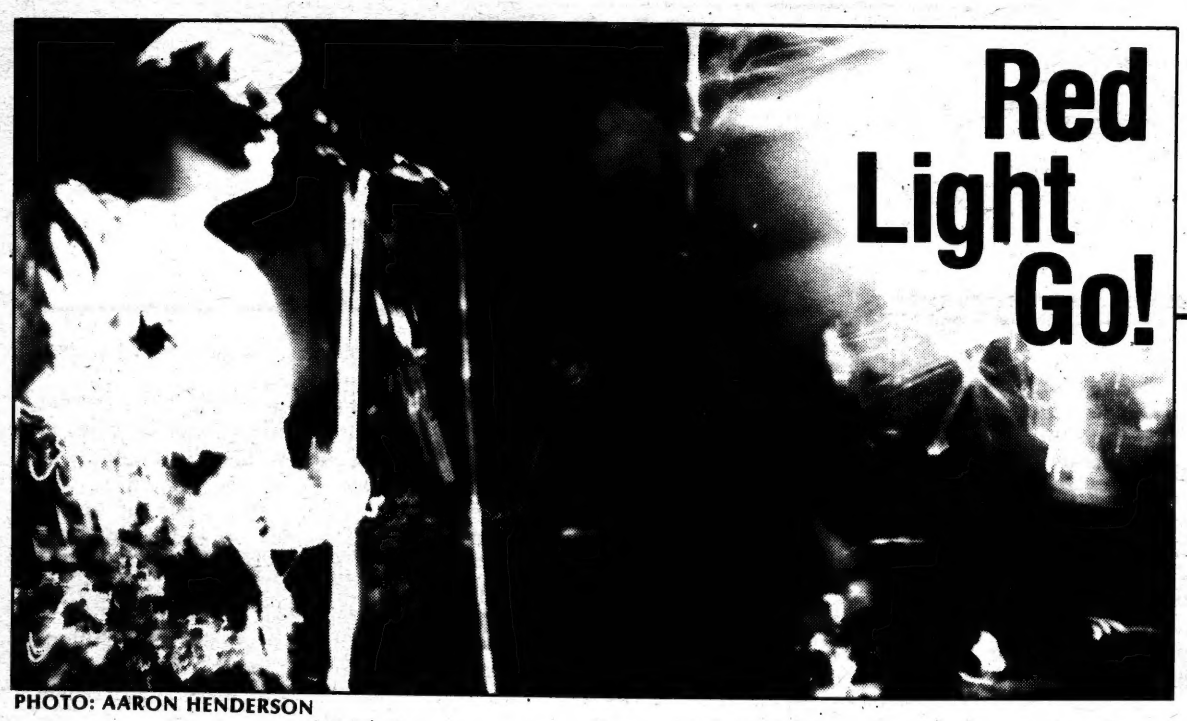


PHOTO: AARON HENDERSON

# Red Light Go!

Green on Red have come a long way from opening for Fear and X as a punk band in Tucson, Arizona. At their show at Foufounes Electriques on June 25, they performed all original material, except for a Hank Williams tribute. Their repertoire was taken from the band's two full-length albums, a self-titled debut EP, and the new mini-album *No Free Lunch*.

Singer-songwriter Dan Stuart compliments his mature lyrics with a strong, sensitive voice that never slips into the sort of sombre pessimism that characterized the first EP. The EP reflected the neurotic punk attitude which was a carry-over from their early days as The Serfers, although he grew up on The Seeds and The Doors and credits Hank Williams and Woody Guthrie as his biggest songwriting influences.

It was the 1977 punk explosion that inspired Stuart to form a band, uniting with fellow Tucson natives Jack Waterson (bass), Chris Cacavas (keyboards) and Van Christian (drums) to become **The Serfers**. Chuck Prophet the guitarist who joined the band after it had become Green on Red and then lost Van Christian to Naked Prey, talks about the history, present and future of the band.

*On Drummers*

After Van Christian left the Serfers to join Naked Prey the other three members found a new drummer, Alex MacNichol, and formed Green on Red, with him they made two LP's, Gravity Talks and Gas Food Lodging.

"Alex was the type of guy who would just be totally kacked up on speed and play with about five different bands. He lived up in LA and was like — drums for hire. He was out playing with Lydia Lunch and a lot of other people you don't quite hear about. He quit three days before the tour though because he wanted to go into real estate. We have a new drummer now, his name is Kevin Mitchell. He's got about twenty years on all of us."

*Record Companies*

The first full-length album Gravity Talks was recorded at Slash Records, the next called Gas Food Lodging was on Enigma. Since then they've gone abroad to find greater recording freedom that they want.

"We've been to Europe four times. We played England for about 30 people once. The Jesus and Mary Chain opened for us. There was much balleyhoo made about us so we ended up signing to an English record company about a year ago. It was Phonogram in England which is distributed by Polygram here. Our goal was to be able to pay our rent and for people to be able to get our records in Sears.

What about Enigma and Slash Records?

"Enigma was cool. Basically when the band got off Slash they wanted to make a record and Enigma said sure, within a couple of days we had recorded the record."

After making Gravity Talks the band became frustrated with not being allowed by Slash to do what they wanted. Eventually they bought their way out of the contract.

"I caught the tail end of that, it was a very bad experience for all of us. It was hard for the band to realize that every record they were selling, every song they were writing was going to paying the president of Slash's grandchildren's rent. They treated them like they were like the Monkees, they even had to do a stupid video. I think the band has learned a lot since. A label like Phonogram has Tears for Fears, Big Country, and Dire Straights to control. They don't even bother with us."

*Producers*

One of the points of contention was the producer for the next album.

"Phonogram suggested a bunch of producers. I went to meet these guys at their studios in LA. They all looked like Greg Brady's father, they didn't even speak the same language as me. I eventually called up this guy, Jim Dickinson, who's done a lot of records with Ry Cooder these past few years. He's a really crazy Memphis guy. I told the company that he's the closest name we'd work with. They said he wasn't close enough. We hung out with him for a couple of days in LA, so I called up the record company in England the day before we were supposed to go into the studio and said, 'We're not going in unless we have this guy as our producer', so they said okay, do what you want".

*On Radio*

"Every town's got their college radio station. I think the one in LA is called KXLU. From what I gather it's not much different from other college stations — there's no commercials, they're all young and they play pretty much what they feel like, this is condusive to us. That's our bread and butter which gets us from town to town. I'm not against commercial radio stations, I think they're great, they reach more people. I think it would be great if some crazy housewife turned on the radio and heard Green on Red, flipped out and came and saw us. That would be much more exciting to me than a bratty college kid who went along for the ride because everyone else was going."

*Paisley*

Michael Quercio of the Three O'Clock Train has been credited with coining the phrase "paisley underground" which is a label that Green on Red has been tagged with, also the label "cowpunks on acid" has been used.

"That's cool, we prefer 'denim underground'. We've made a transformation. I don't see much paisley these days at our shows. I think we alientated them all, maybe we freaked them out."

*Other People's Music*

The self-titled EP has been compared to the Doors.

"They didn't have lead guitar player at the time so Danny would sing a couple of verses and then look over at Chris who would just needle away, that's how they got compared to the Doors."

*Gas Food Lodging* drew comparisons to Bob Dylan and Neil Young.

"That's cool. I mean I guess it doesn't take much imagination to say we sound like Neil young. Any guy with a high whiny voice who sings songs with vocal g-chords could be compared to Neil Young."

The new EP, *No Free Lunch*, has been compared to Van Morrison.

"I think we made that up, and everybody else went 'Oh great idea.' Personally I think Van Morrison is great. I think he's done some good stuff recently, which most people would argue."

*The future of Green on Red*

Following a break after the tour they plan to return to the studio and work on their new album. This will be released by the beginning of 1987. The sounds of the new recording will be a slight change from their earlier recordings.

"We just gotta keep it changing, keep it moving. I think all the records kind of sound different. The new record we're considering on calling "The Killer Inside" because I really think this was an album that was in here all the time but it never came out. Just like the Killer, Jerry Lee Lewis, it rocks a lot. So far we've recorded about fifteen songs, we still have to edit them and shape them up. I don't really know what it's going to be like. There's not going to be anything drastically different."

PHOTO: AARON HENDERSON

## Life Among Mirth and Darkness

by Ria Stochel

# RISTA

## A Guide For The Musically Adventurous

**A. Clark**

Over the years that I've been collecting recordings by obscure experimental groups, the question I'm most often asked is: Where did I hear about them in the first place.

As you might have guessed, you will not read about them in staid glossy 'zines available at your local newsstands nor on the commercial airwaves. The only place to read about them is in the pages of magazines put together by people who care about music and the independent scene in particular. Here are a few worthy examples...

For the strictly noise/industrial scene, the best sources in undoubtedly *Unsound* (801 22nd St., San Francisco, CA. 94107 USA). The latest issue (No.3/4) has in-depth interviews with **John Duncan, Nurse With Wound, The Haters, John Zorn** and Belgium's **Club Moral** amongst others. In addition, there are loads of record and tape reviews complete with contact addresses. A four-issue subscription costs $18 (U.S.). Start here.

Also of note is *Constrictor Magazine* (c/o Alessandro Aiello. V. Naxos-161, 98035 Giardini (ME), Italia). This long-running bilingual mag (Italian/English) exhaustively covers the experimental indie scene, as it is packed with reviews. Lots of addresses. Great graphics too. Cost is $4 (Can) per issue. One of the best fanzines around.

For a different slant on the experimental scene, check out *Eurock* (P.O. Box 13718. Portland, Oregon, 97213. USA). Editor Archie Patterson has been editing Eurock for over ten years, and as you might expect, he has an encyclopedic knowledge of European avant-garde music. Though the music he favours is a bit on the cosmic side, this combination magazine/catalogue always has something of interest. A year's subscription will cost you $12 (U.S.)

Of interest to anybody seriously interested in the indie scene in general will definitely wish to pick up copies of *Option* (Box 491034, Los Angeles, CA. 90049. $18 US for a year's subscription ) and *Sound Choice* (P.O. Box 1251. Ojai, CA. 93023. Also $18). Both magazines are splinters from the late-lamented *OP*, a magazine that was dedicated to any sort of music ignored by the mainstream press and music industry. So in any given issue you might have articles on blues, the music of Tibet, Industrial or garage. Sound Choice and Option carry on this tradition, with the latter being the slicker of the two. Personally I prefer Sound Choice as they won't touch anything on a major label. Both magazines combined will present you with literally hundreds of reviews and addresses.

•••

One of the finest hard-edged electronics bands active in the States is Arizona's **37 Pink**, whose newest project is a cassette collaboration with PS Bingo. Entitled *Billy Watson's Beef Trust*, it starts with a generic disco track... just when you think that yet another outfit has gone the way of **Chris & Cosey** (Electro-pap), it launches into a blistering sonic assault that doesn't let up for the next 50-odd minutes. Lacking the one-dimensionality of most power-electronics bands, 37 Pink's music has enough variations to keep it consistently interesting. Also available from them are cassettes by like-minded groups **Browning Mummery, Nife Junger** and **The Moralunary Class**. Prices are moderate (between $3 and $4 per tape).

37 Pink main-man Marc also hosts a weekly radio show on KXCI-FM called *The Pleasure Garden* and would welcome hearing your music. Write to: Greyscale, P.O. Box 55502, Tucson, Arizona 85703-5502.

*You Bet We've Got Something Against You* is a compilation on the Cathexis Recording Label, (10 Keir Street, Glascow. G41 2NW. UK). Quite varied in style but always on the cutting edge, you'll hear **Sonic Youth**, the mutant dub of **Mark Stewart and the Maffia**, futurist jazz from **The Anti-Group** (ex-**Clock DVA** leader Adi Newton's new band), a truly inspirational message from **Current 93** (everytime I sin on Earth I feel that I'm the one... who shouted Crucify!), and a sort-of morality tale by Toronto's **Dave Howard Singers.** There are in addition tracks by newcomers **Jackhammer 5, Fini Tribe** and **Princess Tinymeat**, a group who creatively adds surface noise right into the recording! Fun stuff.

Last but not least, local band **Dark Vision** have released a new cassette *Coil*. Appropriately named, their gloomy guitar/synth landscapes are perfect for late-night listening. A fine effort. Their first tape, *Stupid Music in the House of Frightening Scenes* is still available. Write to: Dark Vision, P.O. Box 101, Station M. Montreal, H1V 3L6.

A reminder: always enclose an international reply coupon when writing to any of the above addresses, as it will cover the cost of return postage.

Tune into Malador every Satruday night at 9 p.m. on CRSG for the very finest in difficult listening.

# This Is A Test

PHOTO: AARON HENDERSON

"We're interested in redefining the cultural values of our own country."

"If you're going to have any decent impact in your own time you've got to see yourself historically. You've got to understand that you're not just a transitory phenomenon which is here for a few years and then there's a quick turnover, a quick buck, and then there's a new band coming up.

"You have to realize the more far reaching effect of what you're doing and in doing that we're showing a type of performance, a way of collaborating with other artists, a way of trying different disciplines together in a way that makes it more whole.

"We wouldn't call it multimedia, we would call it combined elements — in one symphony.

"In other words you're showing a prototype for a way of performing, a way of living that is more long lasting, that looks to itself for its power, that doesn't have to look outside of itself but can act as an autonomous unit."

Saturday, July 19, Test Department played for the first time in Montreal in their five year exsitence. On either side of the Spectrum stage hang three banners bearing the Ministry of Power/Test Dept. emblem.

Oil drums, metal springs, percussive instruments designed by sculptor Tom Dickson and Toby fill the stage, raised on platforms, accessed by metal ramps. There is even a few traditional drums to be seen as well.

A giant screen hangs behind these instruments that Test Dept. use to create their rhythmical, percussive power. Imagine this at Expo 86.

"We know a lot of people are boycotting Expo, which is understandable, but when you get a chance to play a major international theatre and make a statement against what Expo stands for it's very worthwhile.

"We played on Britain day, actually the same day Thatcher flew in. We had an opening ceremony where we lowered the Expo flag and raised the Ministry of Power banner.

"We had an entire corridor of banners and built Olympic torches with burning flames — we entirely took over the space. It was a very high powered intro to the event.

"We had a huge display sign about 40 ft, across onto which we programmed a series of computer graphics.

"We set ourselves up as an official cultural body coming from England so that when people came they thought they were entering something very patriotic.

"When we started playing it slowly started to turn against them, but they'd been pulled in so they didn't leave.

"We had interesting reactions. We had 60 year old midwest U.S. tourists actually sitting through the entire set."

Rhythm piles onto rhythm. Six players pound out the beat that pulls at your mind and soothes your insides.

The banners are showered with images, the screen behind it is filled with the sights of England: Thatcher, the Royal Family, bombs, war machines, a rushing landscape — unravelling history.

"The unit here tonight (Test Dept.) is a mobile unit with the six people who originally started in 1981.

"The Ministry of Power is a new, much larger organization which incorporates both men and women, filmmakers, gymnasts, orchestras, dancers, acrobats, etc. into one large opera.

"The aims of the Ministry are more far reaching than Test Dept. Test Dept. does records, and plays smaller venues, whereas the Ministry has taken over as a cultural organization in British culture and on the International level as well.

"Our first major funding came from the Greater London Council which is a left-wing council which has now been dismantled and destroyed in England because it didn't agree with Central government policies. As a farewell event they gave us a huge sum of money to put on a concert.

"Word from that has obviously filtered out so now we were sponsored to come over to Expo to put on a very big show, plus we employ a lot of local people, 60% of the Expos show was local performers, which is good."

The show itself is thoroughly "modern" (post-modern, nouveau modern, whatever) but it is mixed with traditional as well.

The tradition of theatrics, incorporated by the monologue by a lone, robed member of the band, the tradition of imagery via the familiar images of the media, but portrayed in a new way.

Challenging our perception, the ideas that come with our perception, and cementing our revelations with the percussive force of metal on metal.

These guys are working, pounding out the prototype for a new age.

"What I want you to realize with tradition is that there's a lot of blind tradition, particularly in Britain.

"There is a lot of pomp and glory associated with tradition which is obviously false values but there are different types of tradition which help people survive — buoy them, up spiritually, get them through bad patches.

"That's a tradition you can believe in and make modern again. Mixing traditional means with modern techniques.

"Within our culture the arts are essentially run by very middle class, over-educated, intellectual mafia who basically dictate all the different categories.

"Now, when we started we had been cast very much in a hardcore set, but in reality what we're doing can appeal over a wide amount of people.

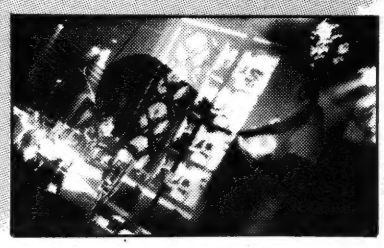
"We are just as interested in infiltrating the bourgeoise arts territory, which is where classical music only belongs to a well-heeled part of society in Britain who go to posh Beethoven concerts in tuxedos when actually that music was written for humanity, people as a whole, and it's been taken away.

"It's like anything with a decent cultural value it's not on offer to what they would call the mass of people, who are treated as raw consumers. Who'll just sap up the same sounds on radio day after day, go out and buy. Then they become the middle age market, smooth music.

"All these fucking definitions make me sick. It's basically treating the population as a bunch of idiots.

"In Britain it's a very fucked scenario. It's not an example to follow. Learn by mistakes that are going on there as to where democracy can fail and the ways it's totally abused.

"Things are still being done in the name of freedom when what they're doing is equal to any evil done by any system. It's just that it is a lot more subtle."



Sparks are flying. Sledgehammers are beating a massive oil drum in unison. The sound is incredible.

Technology plus scrap iron creates crass smooth tones.

Tapes scream the voice of the state and those who are fighting the state.

The fun blurbs its garbage. The image is very akin to a worker-movement performing, venting their dissatisfaction.

Is this Social Realism?

"We don't on the whole follow a social realist line at all.

"Pop culture steals things wholesale. A lot of bands have adapted our imagery and our stance in Britain; they filter and it gives them a sense of newness and freshness in the fast turnover of Pop.

"We're inspired by the Futurist, Social Realist period so we adapted some of the slogans and imagery to a modern context. We use that imagery to make a point.

"Our point doesn't change no matter how many people use it because we're basically telling some very basic truths and we say it in quite a sophisticated way.

"So much of communication, TV and culture is looking to the fast, go into people's minds as fast as possible — turn their hearts one way fast and then the other way faster.

"You've got to make a stand for something more longer-lasting."

**Interview conducted by Aaron Henderson**

# Psyche-Festering

PHOTO: AARON HENDERSON

**by Rina Gribovsky**

I didn't plan on it. But, somehow, I managed to attend all three nights of the *Psyche Industry Records Benefit Concert*, and as a result was able to see almost all the bands. Alas, my good fortune was not to last, for when the editors of this here tabloid found out about my weekend, I was given strict orders to write a review on all eighteen (count 'em) bands.

A few notes in passing before I get down to the nitty gritty. The Fest was in many ways a large success: the club was packed all three nights (with people even waiting in line on Friday). The audience, while leaning towards the punk and hardcore variety, was still diverse enough to lead one into not believing that *The Cargo* had reopened. Generally, "A good time was had by all".

Unfortunately, the event did not go by unblemished by a few unpleasant happenings. For openers, on the first night the show did not get underway until 11:45 due to a mix-up concerning the rental of the PA. The end result was a contraption held together by scotchtape, spit and naive hope. Fortunately, this problem was corrected on Friday and Saturday: a much better sound system was used, the stage hands seemed to know what they were doing, and the shows started more or less on time.

On a more serious level, the owner of *Le Tonic* as well as well as one of the workers were kinda worked over by a gang of skinheads who either couldn't afford (?) or, more likely, didn't want to pay the $5 admission. Not cool. It's thugs like that who ruin the fun for everyone else. OK, on to more pleasant topics...

The first band of the first night (which was a Thursday) was **Diatribe**. Jonh, the bassist, describes their style as "cold wave". Sure, why not? It's as good a label as any. "Alternative", in its broadest sense, could also apply. They played a good, tight set, with both bassist and keyboardist definitely standing out. Too bad the lead vocal mike went on the blink for an entire song... put the blame on the PA.

Next to play was **Wild Touch**. I was told they have a wild and crazy sax; but this was a classic example of a broken telephone, because I didn't see anything even remotely approaching a sax throughout their entire set. What they did have was a wild and crazy harmonica, courtesy of the lead singer (who bore an uncanny ressemblance to Lux Interior of **Cramps** fame, in both appearance and behaviour).

The following band was **My Dog Popper** and did they put on a show. Only one song, but I'm talking looooooong: a 25 minute, super extended remix club version of *Gino*, a CRSG chart fave from a few weeks ago. An interesting touch was their new saxophonist, resplendant in a black rubber dress. She spend most of her time readjusting her sax... although she did blow an occasional gut-wrentching note from time to time. Too bad you couldn't hear it... oh, well, she looked great, anyway.

One thing must be noted about **Popper:** none of the members (except for maybe the drummer) can really play their instruments. What's more, they know it. The fans were not disappointed. Popper's still popping; may they never poop. Amen.

Next on the agenda was **Disappointed a Few People** or **DAFP**. This is another band that has (or had) a song or two on CRSG's Top 30. They played well: a tight set, the sound heavy and intense. Unfortunately, the PA didn't exactly do wonders for them. Of course, that wasn't their fault but with a proper board, they could've sounded a lot better.

Well, at this point in time I had to leave, but fear not! My spies were everywhere, and the review continues. The following band was **Merrik Trout Pact** (yet another band on CRSG charts). They also played well, living up to that raunchy, 60's psychedelic stuff we've gotten used to hearing on tape.

Last on the bill were the **Asexuals**, one of Montreal's best known 'punk' bands, who have two albums out to date and have toured both Canada and the U.S. Supposedly, we were going to be in for a treat. In reality, it turned out to be a real disappointment. All three band members were so badly inebriated that they couldn't even play their own songs. They limped through *Born in the USA*, a couple of **Replacements** songs, and *My Best Friend's Girl* by the **Cars** before making a feeble attempt at an original. And so came to a close the first night of the Psyche Benefit Concert, ending more with a whimper than the expected flourish. Ah, well, win some, lose some.

Friday night. Well, seeing as how the previous night everything was in a general state of confusion, I figured I could arrive late and still catch all the bands with time to spare.

I was wrong.

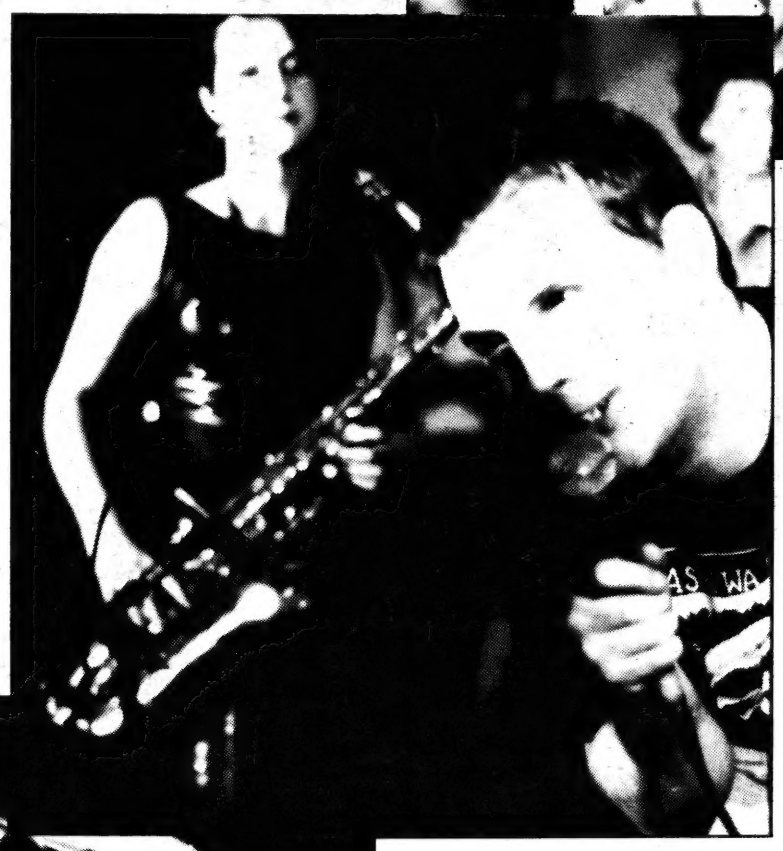
The evening got underway on time with a new PA and technicians who seemed to know what was where and who was what... or whatever. So, I ended up missing the first two bands. (Informed sources filled me in on all the great stuff I missed, however). Onward.

First band up was **Two Men Laughing**, who've been through more personnel changes than the Cabinet. How do you describe them? You can't. I guess the self proclaimed title of psycho-chainsaw punk says it all. Jimmy, the drummer, was excellent, but that's no surprise; he also plays for **Sons of the Desert**. The guitarist makes up in energy, wild stage antics, and feedback (lots of it) whatever he lacks in talent. Sadly, the bassist wasn't overly talented, although she did do a nice job of demolishing her bass at the end of the show... wait'll the **Who** find out about this...

Next on the list was **Toxic Adventures**. An ex-**Dimaggios** member's new band. With a name like that, I guess you'd expect them to be hardcore, but they weren't. "Mutated pop gone wild" is how they were described to me. In any case, the music was enjoyable and the playing without reproach.

This is where I came in.

What can you say about a band called **Dead Brain Cells?** Picture a group of guys with long hair playing heavy metal guitar with pseudo-hardcore vocals and drumming. Sorry guys, not my bag. I preferred **Spinal Tap**.



The highlight of the evening came when the next band, **Sons of the Desert**, came on. Enthusiastic and energetic bopping around on the part of the audience started with the first song and didn't let up until the set was finished. Yup, these guys are definitely in. Incidentally, **Much Music** was there to do an interview with the **Sons**, and they also filmed quite a bit of their performance. Way to go, guys (and gal).

The **Nils** were supposed to play next, but cancelled out at the last minute on account of their drummer having to go to Ottawa... or wherever. And so, **Fair Warning** ended up playing instead. This veteran Montreal hardcore band has been with us for at least two years now, and have, to date, one album behind them. They performed two old songs (*Blood on Bumper* and *Second Chance*, with Ewan on bass) as well as two new ones (With Sylvain doing both bass and vocals on these) and did not disappoint.

**Blind Lemon Pie** were the closing band on Friday night... I ended up missing them, however, so, again, my informers supplied me with the pertinent information. **Blind Lemon Pie**'s material was a well-done blend of raunch and blues, with the lead singer accompanying the music on harmonica from his wheelchair.

Saturday. And this time I saw all of it.

The first band to play were the **Syndicate**. To give an impression of how long it's been since they last played together I heard the lead singer tell the bassist: "The last time I saw you you had blond hair!" Yeah, well, considering this they weren't bad, and often lots of fun, cos they weren't really serious about the whole thing anyway. Incidentally, the bassist was Jonh from **Diatribe**, and he was definitely the best thing about the band.

The following band was **Thirteen 13**. Well they were good and solid and all that, but their music was rather uninspired and not very original sort of like **U2** with an edge, if I were forced to label them. Generally a well played and well performed set, but kinda forgettable.

humour (maybe it's an acquired taste) but he was quite a hit with almost everyone else. In any case, he kept it short and sweet.

Ah, **Vomit and the Zits**. The quintissential (look it up) hardcore band. With a name like that, how can you go wrong? They put on a fast, raw set, compensating with energy and guts whatever they lacked in talent. The audience really got into the swing of things, starting the first slamming of the evening. An obvious weakness within the band was fact that weren't particularly tight. Just because it's hardcore doesn't mean the playing can be sloppy, fellas.

Next up were the recently formed **Alternative Inuits**. These guys were hardcore with a difference: their songs were quite intelligent lyric-wise (against racism, or pointing out that not all cops are pigs). I hope they don't lose that spark of (dare I say it?) youthful exhuberance — in these days, and especially with hardcore, it's so hard to come by.

After all this thrash-bashing, there came a change in music style: **Three O'Clock Train** (the crowd changed as well: as more punkers drifted out, more average looking weirdos drifted in). People who stay away from this band claim thay they don't like country don't have much to worry about. Their material is more reminiscent of 60's R'n'B than Loretta Lynn, or whatever's considered country these days. In fact, a couple of songs reminded me of what the **Rolling Stones** first sounded like back in 1963. They played exremely well; in fact, several people commented upon the fact that they'd never seen them do a better, tighter set. Another definite high point of the Fest.

Last, but not least, came **Ray Condo and his Hardrock Goners**. These guys were absolutely amazing even with most of the band missing because of their cross-Canada tour.

As the third evening of the Fest drew to a close, I breathed a sigh of relief. Not without it's share of problems, but all in all, a definite success.

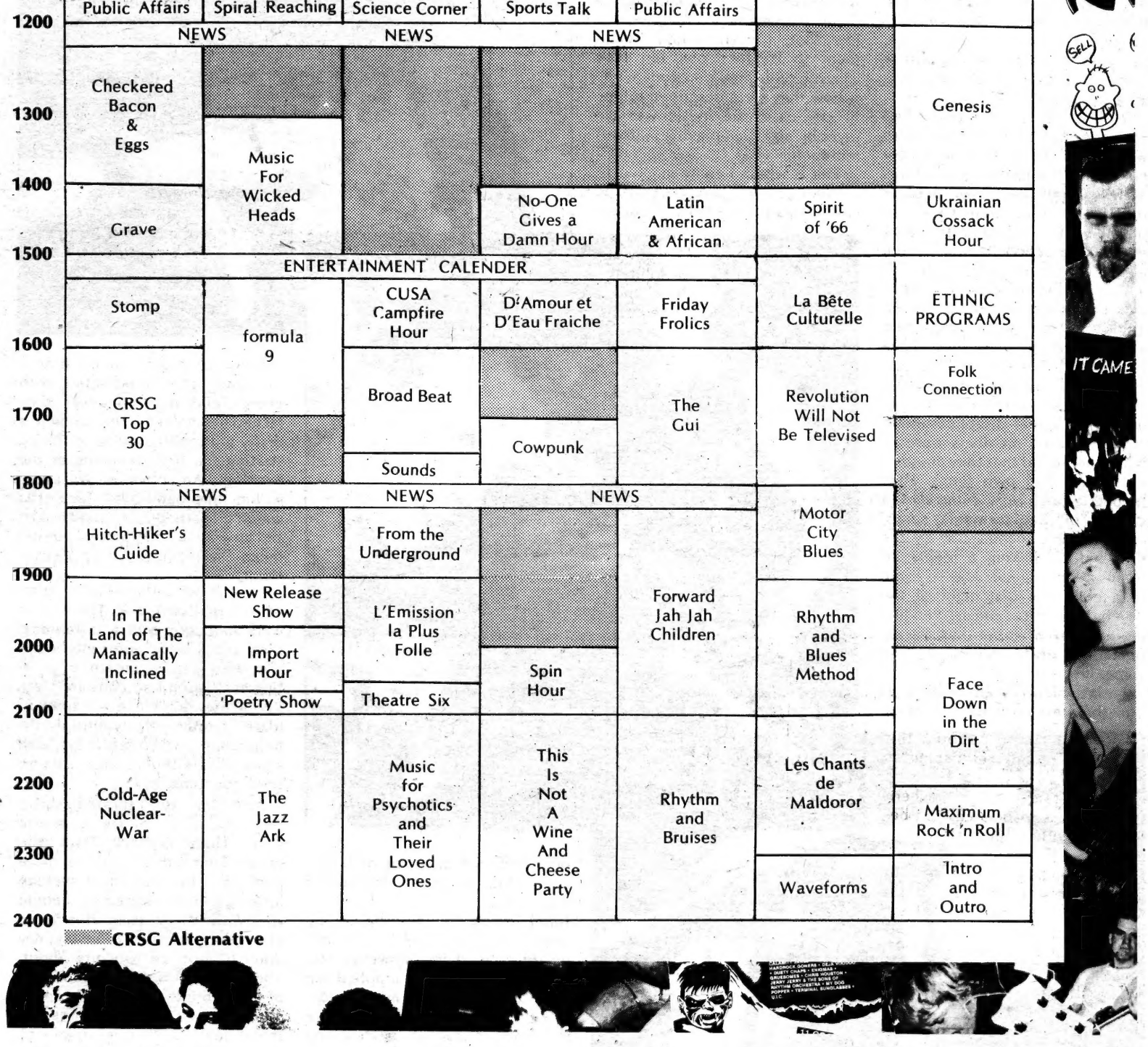
P.S. Special thanks to J.A., I.C., and A.H. for helping...

# 10 PROGRAMMING

CRSG 89.1

| | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY |
|---|---|---|---|---|---|---|---|
| 0800 | Morning Show | Morning Show | Morning Show | Morning Show | Morning Show | | |
| 0900 | | | | | | | |
| 1000 | Classical | Blues | Classical | Jazz | Classical Notes | The Freak Show | Voyage Vers l'Infini |
| 1100 | | | | | | | |
| 1200 | Public Affairs | Spiral Reaching | Science Corner | Sports Talk | Public Affairs | | |
| | NEWS | | NEWS | | NEWS | | |
| 1300 | Checkered Bacon & Eggs | Music For Wicked Heads | | | | | Genesis |
| 1400 | Grave | | | No-One Gives a Damn Hour | Latin American & African | Spirit of '66 | Ukrainian Cossack Hour |
| 1500 | ENTERTAINMENT CALENDER | | | | | | |
| 1600 | Stomp | formula 9 | CUSA Campfire Hour | D'Amour et D'Eau Fraiche | Friday Frolics | La Bête Culturelle | ETHNIC PROGRAMS |
| 1700 | CRSG Top 30 | | Broad Beat | Cowpunk | The Gui | Revolution Will Not Be Televised | Folk Connection |
| 1800 | | | Sounds | | | | |
| | NEWS | | NEWS | | NEWS | | |
| 1900 | Hitch-Hiker's Guide | New Release Show | From the Underground | | Forward Jah Jah Children | Motor City Blues | |
| 2000 | In The Land of The Maniacally Inclined | Import Hour | L'Emission la Plus Folle | Spin Hour | | Rhythm and Blues Method | Face Down in the Dirt |
| 2100 | | Poetry Show | Theatre Six | | | | |
| 2200 | Cold-Age Nuclear-War | The Jazz Ark | Music for Psychotics and Their Loved Ones | This Is Not A Wine And Cheese Party | Rhythm and Bruises | Les Chants de Maldoror | Maximum Rock 'n Roll |
| 2300 | | | | | | Waveforms | Intro and Outro |
| 2400 | | | | | | | |

CRSG Alternative



● MONDAY ●

**Checkered Bacon and Eggs: Monday, 13:00-14:00**
Do you own at least three **English Beat** albums? Do people call you "rudie"? Do you eat, breathe, and live Two Tone? Does *Nite Club* have a **Special** meaning for you? Just what is all this **Madness**, anyway? Well, if you're into ska, look no further. This show provides you with all the British revival favourites as well as choice tidbits from right here in Montreal. So put on your skanking shoes and... Skank Steady!

**In the Land of the Maniacally Inclined: Monday, 19:00-21:00**
A variable feast of new and alternative music with occasional naughty bits of pablum for the masses. Get the best or get beaten!

● TUESDAY ●

**Music for Wicked Heads: Tuesday, 13:00-15:00**
Playing the best and newest and baddest and oldest in new releases, Canadian, punk, funk, junk, trash, thrash, country and rock. Requests are warmly welcomed and will be played along with my own fave tunes to be weasled in amongst all of the above. Also, special guests will be presented for fun and laughs and live "in studio" music.

**The Jazz Ark: Tuesday, 21:00-24:00**
If you already know who Ornette Coleman, Evan Parker and Eric Dolphy are, then you won't want to miss the Jazz Ark. If you don't know who they are, find out how these musicians and many others have helped to create the world of creativity called Jazz. Keep your head above water — listen to the Jazz Ark!

● WEDNESDAY ●

**L'Emission la Folle: Wednesday, 19:00-20:30**
Un contenu d'une rare fraicheur, fuyant la monotonie avec haute-vélocitée. Les toutes dernières nouveautés émanant aussi bien de Montréal à Vancouver, que de Londres à Austin Texas sont présentés. Rien n'est trop nouveau pour les oreilles chercheuse. Tout cela entre mêlé de textes sonores inédits. Jusqu'aux cadavres les plus exquis. Tout cela servis avec le dogme alternatif. L'essence même de la station radio la plus flyée en ville, CRSG 89.1 cable FM.

● THURSDAY ●

**The No-One Gives a Damn Hour: Thursday, 14:00-15:00**
What? What kind of music is played on this show? Who cares! Every week — comments, themes, features, requests, all that stuff no one gives a damn about. Hey, I don't care either. Tune in as your host Louis shows how much he doesn't care. And if you don't like the show, then you can just wear your grandmother's earmuffs cause I don't care.

● FRIDAY ●

**The Gui' (pronounced "gee" as in "gee-tar"): Friday, 16:00-18:00**
Welcome to "The Gui" — two hours of fuzz, twang, rockabilly, psychobilly, punk and junk. Old shit, new shit and yes, The Dead. Dave is your host and no synths are allowed.

● SATURDAY ●

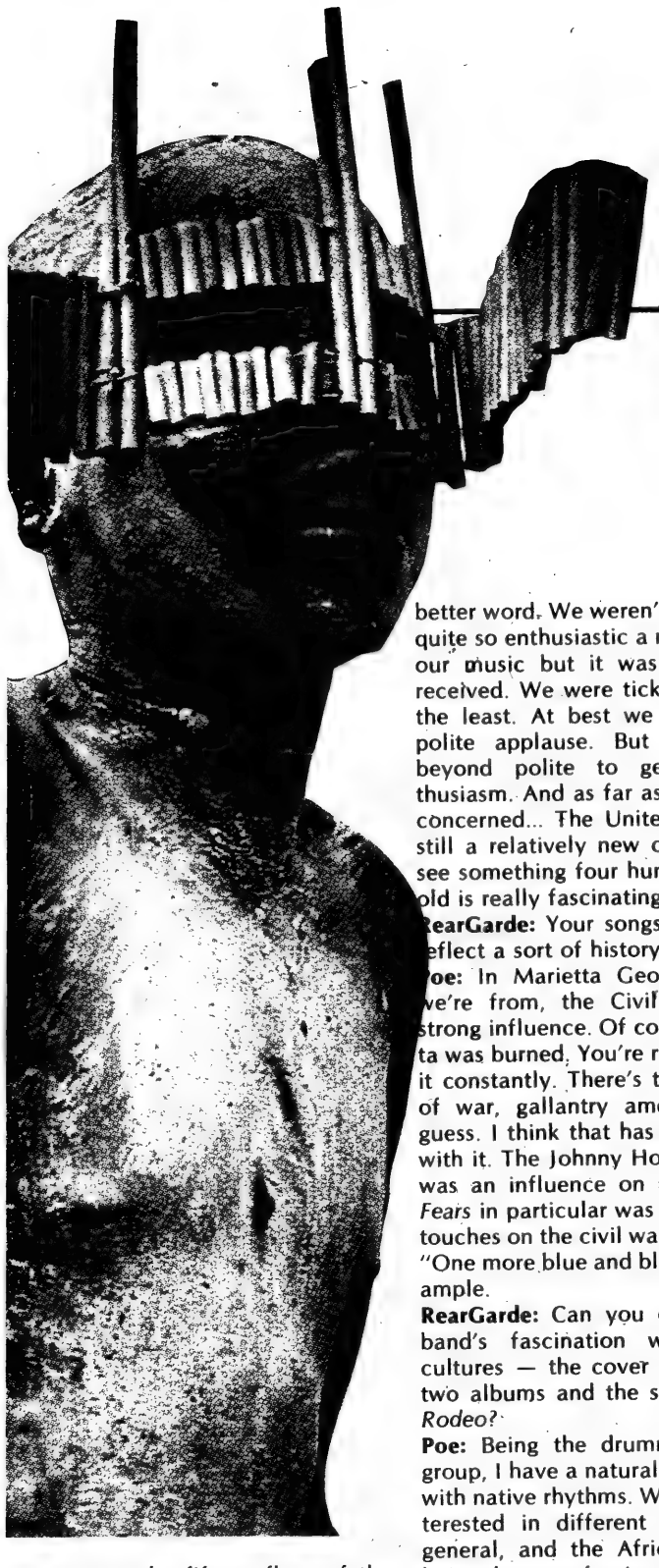
**The Freak Show: Saturday, 10:00-12:00**
While the sensible masses are still sleeping, John, your schitzophernic dj attempts to play the latest releases of scary Montreal and Canadian band without breaking too much expensive equipment, ha, ha! Sounds frightening? You bet!!!

**The Revolution Will Not Be Televised: Saturday, 16:00-18:00**
... but it just might erupt one of these weekends in a small room in some box of a building in a decaying city where everyone's out to get you ass, a twisted 'civilization' who don't give a fu... and, and if okay, if nothing happens goddarnit we'll have one hell of a good time. Tune in turn on, cop... shit I hate cops, you know one just walks into my place the other day and I sez ..

● SUNDAY ●

**Ukrainian Cossack Hour: Sunday, 14:00-15:00**
The Ukrainian program is a potpourri of the best of contemporary Ukrainian music mixed in with a solid Ukrainian-oriented Public Affairs program. From Lesia and Luba (both with Concordia roots) to the Kuban Cossacks and Volodymyr Ivasiuk — all can be heard on CRSG's Ukrainian Hour. Join Andrij for your favourite Ukrainian polka tune. Also listen to a hard hitting analysis of Ukrainian politics and history featuring such relevant topics as Chernobyl. the Ukrainian famine and the Deschenes Inquiry. Tune in, listen and learn.

•••



# Dear Diary...

I'm on the fifteen floor of the Hotel du Parc in what appears to be some kind of V.I.P. suite. There are lots of plush chairs, a bar, fruit baskets. You even need a damn key to get the elevator to stop here.

The band is late so I occupy myself with the newspapers and People mags stacked neatly on the coffee table. I consider mooching a fruit.

Pretty soon, the boredom is relieved by an awesome sight. This incredible blond walks in. She looks like Brigitte Bardot, all legs, shoulder length hair and a tight white dress. I gather she's the hostess/receptionist or whatever. She's bending down over a door that could be a fridge, or maybe it's a vault. Being the suave dude that I am I ask her what she keeps in three. Moment of stunned silence. Eventually she responds with a warm smile and tells me that it's a fridge for the bar. Great... what on earth do I say now?

The elevator dings. Guadalcanal Diary arrives just in time. Thank God I have an excuse to look professional and stop this bumbling. I seek our drummer John Poe. The guy has an amazing accent. It's true, this band is from the South.

**RearGarde:** Where'd you roll in from?
**Poe:** Quebec City.
**RearGarde:** How was that for you?
**Poe:** It was delightful, for lack of a better word. We weren't expecting quite so enthusiastic a response to our music but it was very well received. We were tickled, to say the least. At best we hoped for polite applause. But this went beyond polite to genuine enthusiasm. And as far as the city is concerned... The United States is still a relatively new country. To see something four hundred years old is really fascinating for us.
**RearGarde:** Your songs appear to reflect a sort of history as well...
**Poe:** In Marietta Georgia where we're from, the Civil War is a strong influence. Of course, Atlanta was burned. You're reminded of it constantly. There's this shadow of war, gallantry amd misery I guess. I think that has a lot to do with it. The Johnny Horton ballad was an influence on us. *Trail of Fears* in particular was a song that touches on the civil war: the lyrics, "One more blue and black" for example.
**RearGarde:** Can you explain the band's fascination with native cultures — the cover art on your two albums and the song *Watusi Rodeo*?
**Poe:** Being the drummer of the group, I have a natural fascination with native rhythms. We're also interested in different cultures in general, and the African culture being the most foreign to us, I suppose holds the most fascination. A lot of people would describe us as "tribal" or "voodoo rhythm". It's the sort of thing that was tagged on to us.
**RearGarde:** What about the religious connotations in some of your songs?
**Poe:** The State ofGeorgia where we're from, is associated with being very Southern Baptist. There's almost a prevailing spiritual and gospel feeling that we all grew up with. Not too far away out in the country there's still people who speak in tongues. The call and answer church responses, snake handling — these sort of things still exist in the rural areas of the south. Murray (singer, guitarist) in particular has a real fascination with them.
**RearGarde:** What about political concerns?
**Poe:** There's very little politics in the music. It's mainly observation. There's no podium that any of us are standing on.
**RearGarde:** How do you want people to react to your songs?
**Poe:** There's no particular way,. We just want people to come to their own conclusions, I suppose. We like to paint musical pictures — something that's arresting enough for them to stand there and look at and listen to and let their imaginations run wild.
**RearGarde:** Your band name ranks right up there with **Tupelo Chain Sex** as an interesting conversation item.
**Poe:** I'll take that as a compliment. Before I joined the group, Murray and Jeff (guitar player) got together and amused themselves with different songs and ballads. They were doing their best to come up with an interesting name for a group. Several names were thrown around and I guess the light bulbs lit up with **Guadalcanal Diary. Guadalcanal Diary** is the name of a book that was probably some of the first propaganda to come out of World War Two. It's about the big allied invasion of a Japanese stronghold in the South Pacific. It was made into a very pedestrian book and a pretty awful movie. And that has absolutely nothing to do with why they though of it. Murray expressed it as having a very 'water' sound to it. 'Guadal' — it's just very fluid. Also, once you learn to pronounce it and have it etched in your memory, it's pretty hard to forget.
**RearGarde:** How do you see yourselves as compared to bands like Jason and the Scortchers, The Dellords, the Long Ryders etc....?
**Poe:** We're scrappier. We don't strive for musical perfection so much as we try to evoke feelings. There's no real cowboy or Western thing we're trying to emulate and I don't think those guys are either. I know Jason's original idea was: 'Let's have a real souped up country band...
**RearGarde:** How important is the concert aspect for you in 'evoking feelings'?
**Poe:** Very important. I think I would enjoy seeing us play more than listening to our records. If the audience can get as much enjoyment out of it as we do then it's a one hundred percent success. A good concert is like a good sports event... like when you see someone make that touchdown pass or hit the home run. To have a part in a song that's played really well with great dynamics and feeling, it has that same kind of victorious sense to it.
**RearGarde:** In a recent interview in Spin magazine, Chris Kirkwood of the Meat Puppets remarked: "We can play good, but that's secondary: we play possessed." How do you approach a concert?
**Poe:** Ideally, we have a great deal of enthusiasm for what we do but I wouldn't describe it as "possessed". It's important for me to play well but I'm not concentrating so much on that when we play live as when we play in the studio. That's why I dislike studio so much, it's so hospital-like — performing surgery on the music.
**RearGarde:** The Long Ryders recently did a Miller commercial. How about yourselves?
**Poe:** I don't think any of us drink Miller. Rhett (bassist) and Jeff might be more inclined to do a Coors or a Rolling Rock commercial. It would be hard for us to advertise something that we didn't use — not unless they offered us an awful lot of money. I mean there is a price that can be met I suppose.
**RearGarde:** Did you always want to be a musician?
**Poe:** No. I used to want to design automobiles but the mathematics of it overwhelmed me a little. Drumming and musicianship had that same kind of piecing things together aspect as designing. It was just aural instead of visual. Drumming was something that came real natural to me do that had a lot to do with it... I hate to use the word talent. I got a lot more complements about drumming than other things.
**RearGarde:** More girls?
**Poe:** Yeah, that might have had something to do with it. I was into competitive swimming and I considered teaching it... being a coach. But there wasn't anything else I really considered though.

Epilogue:

I make my way to the elevator and the awesome blond walks over and introduces herself. Her name is Paula. Unfortunately, she's also married and has a kid. I decide to ask her a few questions anyway. After all, she has a pretty interesting job. she must have seen and heard a lot, dirt that is.

It turns out that most of what she tells is pretty tame stuff... kind of like a bruchure for the hotel. However, I did manage to find out one fascinating piece of information: When Jerry Lewis stayed at the hotel last month he booked two V.I.P. suites — one for himself and one for his dog. Talk about a waste of free booze.

**Interview conducted by Dave Sherman**

# 12 The Women's Roor

PHOTO: CORRY SOBOL

**by Angela Plank**

This June at the Foufounes the Vertical Pillows, Man-Eaters, Das Fulines, and the Têtes Noires played as part of the Women's Cave Stomp.

The following article is based on short exerpts from interviews with three of the four bands (I was not able to interview the Maneaters). All four bands gave excellent performances and because each band has a unique style, the three nites of the Cave Stomp presented a wide range of independent underground music.

From New York City, the **Das Furlines** are: lead singer Wendy Wild, Deb O'Nair on vox organ, bass player Liz Luv, drummer Rachel Amodeo, and guitarist Holly Hemlock.

The show was lots of fun. A welcome relief from the **Pandoras**. The band looked like they were having fun, the sound was good,

They did cover songs by the **Monks** who were four g.i.s from Germany who went awol. Wendy Wild was funny, Rachel on drums was great. The band as a lot of potential. It would be nice to see them record their song *Sleeping Maria Don't Drink Drunken Maria Don't Sleep*.

There is an insanity about their music; maybe it is their lives. All of them live in NYC.

**RearGarde:** How long have you been playing drums?
**Rachel:** Four years.
**RearGarde:** You seem to concentrate really hard when playing. You are so serious compared to the rest of the band.
**Rachel:** Oh, everybody says that. They're supposed to have fun. I got to concentrate to keep the rhythm going. They can screw up but if I screw up it throws everybody off.
**RearGarde:** What did you think of the show?
**Rachel:** I made a couple of mistakes. It's just because I didn't have any time to relax or think today. I went from nine hours of driving to come here, sound check, I ate real quickly. I haven't had a minute.

From Detroit, the Vertical Pillows are: bassist Dana Mendelssohn, guitarist Mary Monroe, lead singer Paul Boufford and drummer Monic Reynolds.

The Vertical Pillows opened the show with *Venus I Am Your Fire*. This band can play: all of them seem to get high playing their instruments. I think they intimidated the audience who weren't used to seeing or hearing women playing this way. The men didn't get close for this show; they don't attract men that way.
**RearGarde:** What did you think of the show?
**Paula:** We loved the club — it's the best we've ever played in. It beats the shit out of the clubs in Detroit. It was different for us too because we have never played this far away. We wanna come back — the crowd was great! We wanna come back.
**RearGarde:** What is it like to play in Detroit?
**Paula:** Well, we play there a lot. I think people are getting sick of us. We have really a good following, we sell a lot of records. This summer we are going on the road for six weeks, Boston, NYC, down to Atlanta. The whole east coast. We want to put together a record this summer when we get back.

**RearGarde:** Is the K.A.T. label your own?
**Paula:** Yea, we started our own label so we could have total control and it's working so far.
**RearGarde:** It's a great 45. At CRSG we have it on our playlist.
**Paula:** That's great... In Detroit there is no radio station near to play alternative music. There is one college station in Windsor that plays us all the time.
**RearGarde:** Your first record was *Dig You* on the *When Monkeys Were Gods* compilation.
**Paula:** Yeah. The next record will be on a compilation album called *The Tremor* with the song *Born To Love* on it. We want to put out a four song EP as soon as we get it together with our money because we spent all of our money on the van to get us here.
**RearGarde:** Is the band everyone's priority right now?
**Paula:** Yeah, definitely. We are working really hard. We want a record contract. We've got two companies interested — Chrysalis and Capital. When we play in New York they're going to come and see us play.
**RearGarde:** Do you write all the lyrics?
**Paula:** Yeh. Most of them. Except some because they were already a band when I joined two years ago. I was in another band and I had a lot of connections. We used to have another singer but we kicked her out and we couldn't find a singer we all liked in the meantime so I said let's just do some shows and I'll sing.
**RearGarde:** You look like you enjoy singing.
**Paula:** Oh yeh. Originally I tried out for the band as a singer and they said 'No' but I could play guitar. But now they love me.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# I Heard It Through The Keyhole

**by Kiisti**

YA-HOO! Summertime silliness at it's best! I mean, am I crazy, or is it just the humidity? Seems all there's to do is partee partee... never has there been so much to do, places to go, things to see... concerts galore... except... except I have a serious beef! How 'bou them ticket prices!?

Question: how can a public conscious of their entertainment dollars shell out close to and above $20 a ticket to see some one of marginal notoriety — say the **Cramps, Lou** (babee!) or the **Pogues** for that matter — play a carefully timed, almost impersonal set due to heavy security without blinking an eye? That's entertainment? And how is it this same public will have the nerve to complain about a three dollar cover to see some of the best talent Montreal has to offer at albeit a smaller, more intimate club?

Granted the sound production at many a local offering may leave your ears ringing — but it certainly won't break your piggy bank! Where else can you drink, dance and be merry without some uptight beef-jerk jellybrain spoiling your evening? Where else can you party with the band after the show? At the Spectrum? Club Soda? Not likely. Big Business maybe.. an elitism of sorts... but is it 'fun' when you have to scrimp and save all month just to go to the 'Big Show'? Never mind dishing three bucks for a beer...

Just thought I'd ask... not that it'll change anything...

And if upcoming concerts have you screaming uncle... Foufounes still isn't taking any chances booking hardcore or more outta town acts... and Le Tonic... even after the whopping success of the Psyche-Fest, has had to close its door by order to the city... something about money. Sad but true. Le Tonic promised to be the next happening club... know anyone with ten thou hanging around just itchin' to invert?

But here's some good news... Montreal may be lacking inexpensive live venues, but not for long. Le Steppe is the latest to jump on the renovation bandwagon... watch for some major changes as they plan to open up the back area, knock down a few walls etc. in order to accomodate more shows and large crowds at reasonable cover charges... I'll believe this when I see it!

Bands have an inane tendency to break up... goes with the territory I suppose. After two chart-topping EPs, Vancouver's strangely wild A-heads, **The Enigmas**, have called it quits... Montreal's short-lived **Pariahs** are going their separate ways — but keep yer eye on drummer Drew...

More dirt re drummers: **Mongol**'s incredible Piki Soul has bitten the big Apple and will be replaced by Marc — brother of **Three O'Clock Train** drummer Pierre... **Nils** drummer Eloi may be given the dreaded pink slip shortly... and speaking of the Nils... major recording scoop! The Nils have... whooops.... can't say nuhthing til next month...

Hot new reggae to catch: Jah Children... pass me man da curried goat...

**S.C.U.M.:** Anthony, Anthony... who cares! S.C.U.M. now has a new singer, Pat — who came all the way from New Brunswick to audition for the honour... S.C.U.M.'s also planning to do a joint sample album with the **Asexuals** for Bunker records in France. Purpose: to secure licensing rights abroad and lower the ridiculous mark-up of an 'import' price tag... The album is to feature six remixed old tracks from each band...

Elsewhere in Europe: **Secret Act** (remember them?) are reportedly doing quite well in England... so far support for them is growing and some chap from the NMF has been tagging around after them... the Act's planning to release a single containing material not to be found on their debut Lp *My Neighborhood*... EMI's handling their distribution... so... if ya walk into Dutchy's within the next month you'll be able to pick it up — but at import price! Secret Act return to Montreal early October.

Also from VOT records: expect two crowd-pleasin jingles from

PHOTO: CORRY SOBOL

**RearGarde:** I read that you have been influenced by MC-5.
**Paula:** We love them. They are raw guitar sound. We're not into synthesizers or nothing. We love guitars. A lot of girl bands don't like that. Man, I wanna play what I listen to.
**RearGarde:** You are a big difference from what I have seen lately as far as women playing guitar. I have never seen women play guitars the way you do.
**Paula:** I don't like it soft and stuff. I would be embarassed to go out there and play wimpy.
**RearGarde:** You are not wimpy at all.
**Paula:** No, we got balls.
**RearGarde:** Any other girl bands in Detroit?
**Paula:** Yeh. One, they're new. They started and they haven't been playing their instruments for a long time. It will take them a year to get real good. It took us about a year to get real tight.
**RearGarde:** What kinds of bands do you like these days?
**Paula:** *The Velvet Underground*, stuff like that. MC5 thing. *The Chocolate Watch Band*. New stuff, *The Flies* out of Boston. I like *The Damned* anything as long as it is a good song. I feel a good song can be played any style. The style on our record can be played any style — reggae, you name it.

The Tête Noires are from Minneapolis: Camille Gage on keyboards, Cynthia Bartell on Bass, Jennifer Holt lead singer, Angela Frucci on keyboards and congas, Renee Kayon percussionist, and Christel Little on drums. Everybody sings!!

They had a different approach and stage presence. The band was a lot of fun, a little less heavy than the others. Everyone I know enjoyed the show.

They dedicated a song called *Piece* to all the women's peace encampments around the world.
**RearGarde:** Is this your first time in Canada?
**Cynthia:** Yes. And it's hard to play when there are not many people who know your music.
**RearGarde:** You play New York a lot.
**Cynthia:** Yes, it's a good place for us to play. They like us a lot.
**RearGarde:** Why do you play in women's coffee houses?
**Cynthia:** First of all it's another place for us to play, being an all-female band. A lot of bands couldn't play in those places. There are a few places for us to play in Minneapolis and it is accessible to us.
**RearGarde:** Do they support you?
**Cynthia:** Oh yea.
**RearGarde:** All the way?
**Cynthia:** Well, not all of them. There seems to be a lot of factionalism in those types of groups, but we do get a lot of support within community. The lunatic fringe might not approve of us because we are accessible to a wider audience. We don't toe the party line. We don't affiliate ourselves with any political group.
**RearGarde:** Is that a collective decision?
**Cynthia:** No, it's just because we contribute to the whole of the group and we all have different attitudes.
**RearGarde:** You are the only band from the Women's Cave Stomp that plays at all-woman events. Very few bands do it because of the fear of being ghettoized or labelled 'dyke', whether or not you are.
**Cynthia:** We have been told that from many people. It's not something we do that often.
**RearGarde:** Would you ever play at Michigan Women's Music Festival?
**Cynthia:** Are you kidding? I am sure we would if we had the chance. It would be wonderful. Something like that would be a lot of fun.

The Man-Eaters are from New York: Andrea on slide and rhythm guitar, Linsa on lead guitar, Tara on bass guitar, Ellen on drums and Shari on vocals, and harp. I arrived late for the show but caught the last five songs. A real strong blues sound all the way through.

Next time any of these bands are in town, see them. It's be well worth a $5 investment (or $10).

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**Weather Permitting** and the sequel to the *Listen!* comp. soon... release date for Listen! is confirmed for Club Soda Sept. 22...

Psyche-Industry recording artists **Disappointed a Few People** have been given (?) the Spectrum September 15th for the auspicious launching of their *Dead in Love* lp. (Could it be Spectrum administration is feeling guilty over high ticket prices? HA!) Expect to be stunned both aurally and visually... mark my words... DAFP's gonna by Big-Time! Oh, yeah... admission's free!

Also slated for release mid-September from Psyche-Industry records: *Thin Gypsy Thief* — debut LP from To's psychedelic blues band **Groovy Religion**...

**Vomit and the Zits** are recording all new material for a forthcoming LP on NYC label Big City records ot the Connection '84-'85 fame...

On Pipeline records: **Ray Condo and his Hardrock Goners** will have to postpone the release of *Crazy Date* to sometime late August/early September due to a misprint of the cover graphic...

Those kings of sludgeabilly are at it again — **Deja Voodoo**'s recording a new Long-Playing disc — 25 songs no less! *Swamp of Love* says Gerard, is 'bluesier and harder than our other stuff'... and be on the look-out for another barbeque... chicken's on the menu this time... great... except I don't eat chicken!

More from OG: album jackets for *It Came From Canada Part II are being printed... and the* **Gruesomes'** *Tyrants of Teen Trash* is coming along just groovy man...

Demo scene: **Sons of the Desert** and the **Merik Trout Pact** have completed their respective demo tapes at the CRSG studio... a six-song Ep is forthcoming from the **Merik Trout Pact** late November... lleps eht rednu ouy erA?

Tour notes: seems **39 Steps** is forever waiting to tour — but the story this time according to singer Chris is the **Cherry Bombz** (ex-Hanoi Rocks and 'Lords' members) — the band they were planning to share gig dates with — were asking for too much money — hmmmmm... **Condition**'s due home any day now... the **Gruesomes** are having cold feet and have, says singer Bobby (get a haircut!), 'chickened out!... **Count Down Zero** has 80 shows lined up for a blitz cross-Canada and the States...

CRSG 98.1 cable FM — hey! that's us! — is making plans to syndictate four of its specialty shows 'round Canadian and other universities... more on this later...

Not much large scale concert action this month — who could afford it after last month's whirlwind of stars! — **Simply Red** are to play the Spectrum — the **Smiths** Club Soda — and the **Psychedelic Furs** Verdun gig has been postponed til later this month — tickets purchased last month are still valid...

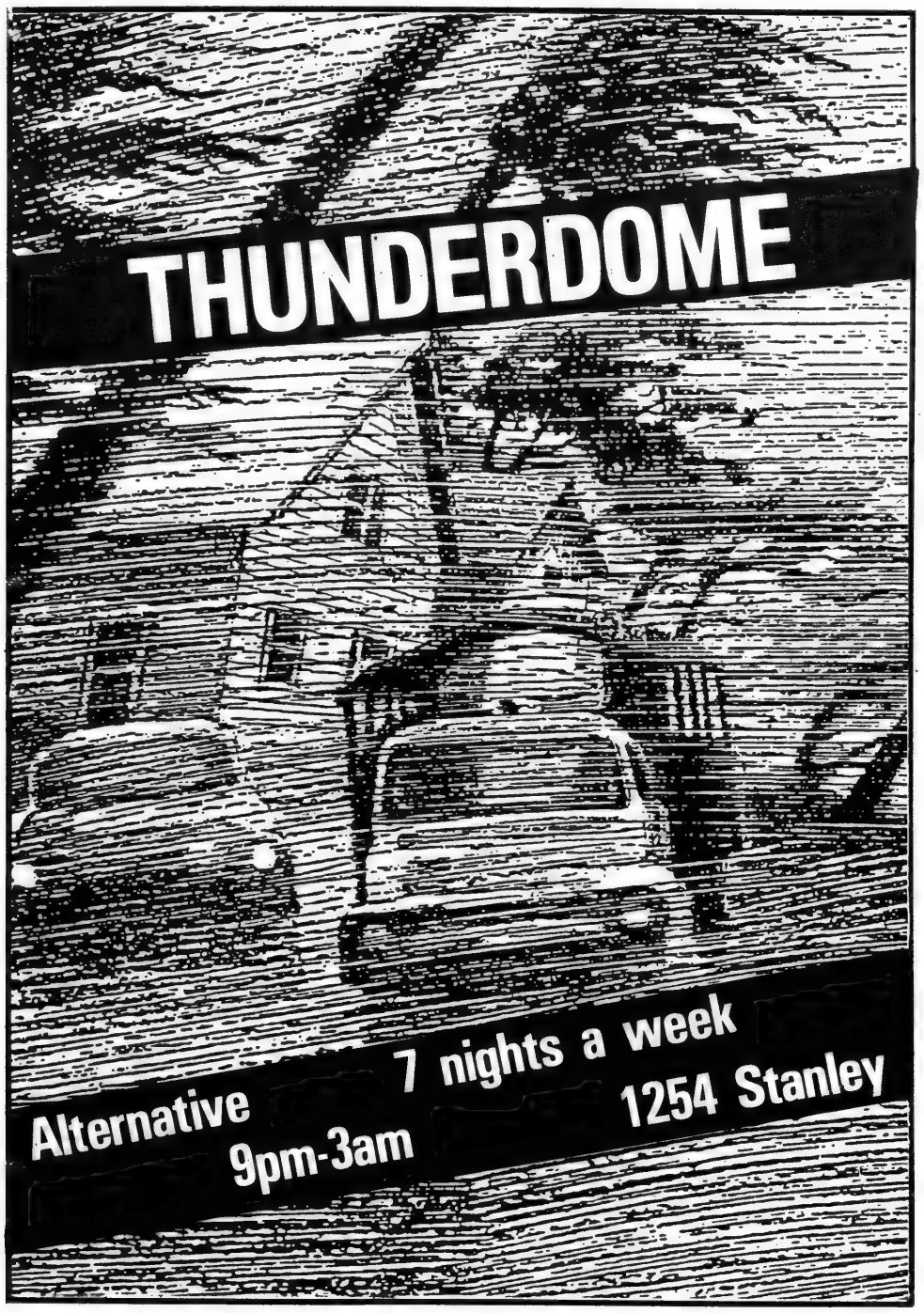
I don't believe it dept: **Shithead**'s alive and... well... gasp.. doing shows (hardcore) again... this time in Toronto... didn't take him long, did it?

Ernie Strummer presents: (aka Mark from A.I.) hardcore on the 14th of this month — San Fran's **Christ on Parade**, Boston's **Slapshots** (that's oi with a small 'o') and Mtl's **Fair Warning** at the Rising Sun...

*Benefit for Amnesty International* at Club Soda August 1st... features the youth of today... the **Now, Sons of the Desert, Crypt Kickers** and **Double Agent** for a mere $4...

Open Your Head Productions has some hot bills (sssss!) lined up for August and September... on the first of the month... **Toxic Reasons** (San Fran) and the **Sons of Ishmial** (TO-based)... on the 16th... Vancouver's rock-n-roll maniacs **Slow** and Mtl's **Blind Lemon Pie** — a blues band featuring **'Blind** Lemon' crooning and blowing harp from a wheelchair.:. and confirmed for the 6th of September **Tupelo Chain Sex**!!! Oh... yeah!

Enough to keep you entertained all month — and then some!! And if this isn't enough to keep the heat on... maybe you're frigid! Yessah... there's a long hot one ahead... so do yourself a favour... support you fav Montreal banbs 'cos if you don't ... nobody else can!

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# Not Just A Bunch Of FuckUps

PHOTO: ROSA PALUCCI

*Recently a well known hardcore band called the F.U.s changed their name to Straw Dogs. Unfortunately this has resulted in some loss of popularity simply due to the fact that very few people know who Straw Dogs are. A little while ago they played a fantastic show at the Rising Sun to a small but appreciative crowd. Before the show I was fortunate enough to be able to speak with Straw Dogs bass player and original F.U. member Wayne.*

**RearGarde:** You used to be called **The F.U.s**. Why did you change your name?
**Wayne:** We just wanted to get more serious. F.U.'s is kind of a silly name.
**RearGarde:** But then why did you pick Straw Dogs? It's kind of misleading in relation to your sound.
**Wayne:** It is.
**RearGarde:** I don't think there's anything in a name, but Straw Dogs sounds like it would be better suited to a country band.
**Wayne:** There's a cool movie with Dustin Hoffman called *Straw Dogs* and we like the way it sounded. It was nothing political (laughter).
**RearGarde:** How many of the Straw Dogs are from the original F.U.s lineup?
**Wayne:** John Sox the singer, Steve Grimes rhythm guitar and myself. Our old drummer was killed a couple of months ago. Some drunk asshole rode him into a telephone pole.
**RearGarde:** Your sound has changed considerably since early F.U.s. Do you still play F.U.s material?
**Wayne:** Yes, we saved about six or seven songs for the tour. We have an EP that just came out and we already have an album recorded that won't be out for awhile, so there's a lot of new material we want to play too.
**RearGarde:** Do you have any particular influences?
**Wayne:** Yeah, we all have many different influences. I personally like The Damned and Bad Brains and Motorhead... I could go on and on and on.
**RearGarde:** I'm not particularly familiar with Straw Dogs but in the later F.U.s material a a lot of people said you sounded like Youth Brigade.
**Wayne:** I think that was just in the vocals. People said John sounded like Shawn Stern. But I don't see that.
**RearGarde:** No?
**Wayne:** Well, maybe a touch (laughter).
**RearGarde:** It's a real good sound. I suppose the similarities are in the fact that unlike most "hardcore" singers Shawn Stern and John can actually sing.
**Wayne:** That's true and that's what we wanted to do. That's what we're doing now, there's more melody.
**RearGarde:** We mentioned before about your sound having changed. Has your songwriting changed?
**Wayne:** Yes. A whole lot cuz now we have two guitarists so we can do a lot more. We're all basically a lot better at what we do.
**RearGarde:** Lyrically?
**Wayne:** Pretty much the same. We've never been a serious band as you can tell. We've been accused of being patriotic but we're mostly in it for fun. We're not a political band.
**RearGarde:** Straw Dogs have a noticeable metal influence. What do you think about the hardcore/death metal crossover?
**Wayne:** I think it's good if you do it gradually. We still have songs that aren't complete switch to metal. We have some punk, some rock, some hardcore, some metal. I think if you don't just change styles completely, like some bands have. I think it's good if you can work some of the old stuff in. Too many hardcore bands are copying the top bands. I think everyone's sounding the same these days in hardcore and thrash-metal. They seem to be afraid to try anything different.
**RearGarde:** This metal in hardcore thing is pretty recent. Do you see anything positive coming out if it?
**Wayne:** Yeah, it's great. The metal kids are growing into hardcore and politics are more present. Metal never had much to say for itself, now bands like Metallica are writing political songs. It's good to bring the kids together too. I hate to see a metal kid turn his nose up at a punk or the other way around. That sucks.
**RearGarde:** Do you think you're reaching your metal fans? You don't think they're just there to hear the music?
**Wayne:** We don't really have a big metal following. Our record just came out and our label hasn't distributed it very well. We'd like to have metal kids coming out to the shows, but we don't want to lose the hardcore kids either.
**RearGarde:** What sort of recorded material do you have?
**Wayne:** Just the five song EP called *Straw Dogs* on Enigmas Records. It's out there somewhere. I don't see it around much. We're really disappointed with our record label — they haven't done anything to promote it. It's really awful to be going on tour when nobody's heard of you. That's why at every show we've had to write in parenthisis "formerly the F.U.s" The record should be out. We've played three shows so far and we're not getting any reaction to the new stuff.
**RearGarde:** You're from Boston.
**Wayne:** Yea.
**RearGarde:** What's the scene like there?
**Wayne:** It's pretty good. Usually there's at least one hardcore show a week. There's a lot of good new bands, most of which you probably never heard of. A lot of the older bands have broken. There's Gang Green, but only their singer is from the original band.
**RearGarde:** I heard Gang Green have been getting a lot of commercial airplay with their cover of *Voices Carry* by 'Til Tuesday.
**Wayne:** Yea. Actually we have too. We've had a number one song for about a month on BCN which is one of the biggest rock stations in Boston. That's a cover song too.
**RearGarde:** Uh... I'm supposed to ask you, if you could be a vegetable what would it be?
**Wayne:** A cucumber.
**RearGarde:** Any particular reason?
**Wayne:** Cuz maybe some girl would use me to masturbate.

*Straw Dogs can be reached c/o'*
*Party Reptile Club*
*P.O. Box 1024*
*Allston, MA*
*02134*

**Interview conducted by John Coinner**

# Gang Gross

**Interview conducted by John Coinner**

About a month ago Boston band Gang Green rolled into town with their Budweiser credit cards to play a very forgettable show at the Rising Sun. In other words I can't write a review because a few days later when I sat down to write one I couldn't think of one thing worthwhile to say about them (no, I wasn't on drugs).

About the only good thing about the show was the support band, **Alternative Inuits**. They played a great set of **Minor Threat** influenced (but not ripped off) songs.

It should be noted that as I was about to begin, a representative from CFRM butted in on my exclusive interview. Can't those guys get their own interviews...

**Gang Green:** ...testing, testing. Take off eh. Check eh. The road's closed eh, eh, eh. It's great to be in Canada.
**CFRM:** First serious questions. I have nothing in my head. This is basically all whatever happens.
**RearGarde:** I have organized questions. Tell us about your huge commercial airplay in Boston.
**Gang Green:** It's huge. We're huge.
**RearGarde:** Do you have lots of tenny boppers hanging out at your shows?
**Gang Green:** Yea, we're starting to have all these fifteen and sixteen-year-old bimbos going to our gigs. We drive around town in a limo, and we can't even get out. Girls are sacrificing their bodies to us. We make them throw out their bras on stage. We got twenty-six, no twenty-seven. Well, it was twenty-six but one of them was ripped in half so we weren't sure if it was two halfs of two bras or one bra ripped in half.
**RearGarde:** I heard you won some sort of talent competition?
**Gang Green:** Yea. It's like the biggest station in Boston... in the country. The second biggest station in the U.S. had this battle of the bands with twenty-four bands, and we won.
**RearGarde:** Was this all top 40 bands?
**Gang Green:** Yea. A couple of years ago **Til Tuesday** won, but they're real queer. It was all synth-pop bands. We beat all the queer homo synth losers. We were so rude and so obnoxious. The *Boston Globe* said we were lovably obnoxious. A lot of people don't think we should have won.
**RearGarde:** I heard that you did something to some newspaper because of a bad write-up their gave you.
**Gang Green:** Yea, we pissed in their mailbox.
**RearGarde:** You're gonna be making Gang Green skateboards.
**Gang Green:** Yea, they'll be out in about a month.
**RearGarde:** Why?
**Gang Green:** To make money of course.
**RearGarde:** Are you guys all skaters?
**Gang Green:** Nah, it's this big homo thing. It's a homofun, fun for homos (huh huh huh).

(Gang Greeen make farting noises into the mike)

At this point I became more interested in listening to Alternative Inuits do their sound check than listening to Gang Green ramble on about nothing. If anyone's interested I have another thirty minutes of the interview which Gang Green will be marketing along with their new skateboard).

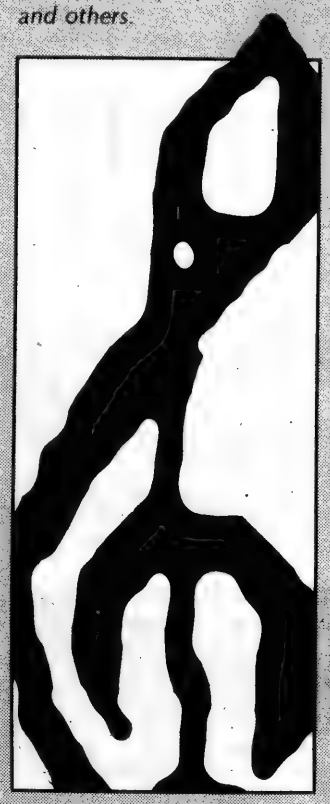
PHOTO: AARON HENDERSON

# Classical Notes

by Robert Rodriguez

*Allan Crossman is a resident of Montreal who actively writes music in a variety of directions. As pianist, he frequently appears in recital with vocalists and chamber groups. Currently, he is professor of Fine Arts at Concordia, where he teaches music composition, theory, and history. Previously, Crossman taught at Wheaton College, Mass., The School of Contemporary Music in Boston, and the University of Pennsylvania, Philadelphia.*

*Crossman has been the recipient of many commissions from North American instrumentalists, including the Annex Players of Boston, The Twentieth-Century Ensemble of New York, Velma Richter, pianist from Argentina, Michael Laucke, Montreal guitarist, and the Concordia Orchestra and Choir. In addition, he has collaborated extensively with theatre companies, dance ensembles, and mimes, composing, arranging, and directing music for stage productions of works by Shakespeare, Kafka, Brecht, Dylan Thomas, Lorca, Aeschylus, Gertrude Stein, Mayakovsky, Handke, Stoppard, and others.*



The composer has been very much influenced by Mahler whom he describes as a tremendous melodist and colorist regarding harmony and instrumentation. He has also been influenced by much contemporary music which always works itself into what he writes. Crossman describes his music as an intermingling of very traditional interests and newer music which coalesces into the works he produces.

Some of his works are very traditional while others are not, and still others are a combination of traditional and non-traditional styles. Many of his vocal pieces are first conceived on the piano and sung by himself, though, he humourously claims that he could never have let anyone hear his singing, the vocal element eventually finds its way in a more concrete format into the composition itself.

One of his vocal pieces, entitled *The Waves*, composed in 1976, was inspired by Virginia Woolf's novel of the same name.

Allan Crossman gives a couple of recitals a year but these performances are rather sporadic. He has however performed some of his piano pieces and at times conducts some of his pieces when they are performed in ensembles. He spends a great deal more of his time on composition and does this every day of the week spending up to several hours of his time coming up with ideas and expanding on them.

Crossman has done a great deal of work for theatre and other stage productions in Montreal, especially with the Concordia theatre department, and has composed music for such student productions as *Comedy of Errors*, which was presented about two years ago. Prior to this he worked with such theatre companies as the Cambridge ensemble during the 70's where he wrote music for plays by Gertrude Stein and others.

Crossman sees this type of collaboration with theatre and actors as a totally different experience when compared to composing for concert performances. "The composer has to be very flexible," says he, "I have to work very closely with the actors."

Crossman also composed music for 'Comedy of Errors' but in this case the play demanded a more ambient and diffused style of composition which was geared more towards the lighting, it was therefore less thematic than in other plays he has composed music for. This type of music takes on a different role in the play than the more incidental music which Crossman has written for other productions, which in those cases was used to bridge two scenes or acts to essentially keep the energy flowing throughout the play.

In this way therefore, every project has presented a different challenge to the composer and placed different demands on his works. Crossman has also done music for mime actors at such venues as the Centaur Theatre, as well as Concordia. In this case the stress is placed on writing music that is more articulate, verbal and narrative in order to compensate for the lack of speech and script in those plays.

Some of the composer's larger works include a double overture entitled *Music for the Earth* which has yet to be performed in its entirety. This orchestral piece essentially reflects the current activities of our great blue planet. The second part of the piece was performed about two years ago by the Concordia Orchestra under the direction of Sherman Friedland, the first part is still in the process of being orchestrated.

A recent record label in Boston will soon be releasing an lp featuring a piece entitled *Desiderata*, seven short pieces for clarinet and piano, which was composed for Sherman Friedland two years ago and which is performed by him on one side of the disc.

# Depeche A La Mode

PHOTO: MICHEL THIBODEAU

*Recently, Depeche Mode played to a near full house at the Verdun Auditorium. One brave soul form the station went down to speak with the band's lead songwriter, Martin Gore, at his hotel before the show.*

**RearGarde:** Any difference between playing to crowds in Europe and America?

**Martin:** Over here it's different from area to area. For instance, we do well on the coasts but in the middle, we struggle. We play bigger gigs in Germany than anywhere else. In France in '83 we played to 1,000 people, but in '84 we played to 10,000. We were shocked. We thought people had made a mistake and thought we were a fashion show. Here, too, there was a big difference between last year's show and this year's. Last year it seemed more people called to complain about not seeing us than the number who actually made it into the venues.

**RearGarde:** Do you prefer live videos or concept videos?

**Martin:** Live videos are boring. Our first videos were done by Julian Temple. They were concept videos. But he's got to be the worst video director around... but he's acclaimed. We can't understand why. For instance, our video to *See You* is really sucky — he directed that.

**RearGarde:** Do critic's opinions bother you?

**Martin:** Nobody gets good reviews everywhere. It makes you doubt a bit 'cause after nine months in the studio working on an album you tend to lose all objectivity on the final product. I think we're past the stage of getting backlashes from the press, though. The foreign press is a lot more honest, because in Britain it's very predictable. We know that *Smash Hits* will give us a good review and that *NME* will put us down.

**RearGarde:** Are you afraid that the public will lose interest in Depeche Mode?

**Martin:** Yeah, especially in Britain where you've only got to be out of contention for a while when people start to forget about you.

**RearGarde:** Any other singles coming off the new album?

**Martin:** In Britain, we want to release *A Question of Time*, just to confuse the BBC and everyone, since our last single was called *A Question of Lust*

**RearGarde:** You do a lot of remixes.

**Martin:** Yeah. I don't think we've ever ruined any of our songs by extending them. We always try to give people their money's worth. For the next batch of material we're going for a whole new team of producers and it should change some things. Working with the same people all the time gets boring.

**RearGarde:** What kind of music do you enjoy?

**Martin:** I really like Jonathan Richman. And you know, raunchy rock. But I think that if we ever tried playing stuff like that, it would be too drastic a change.

**RearGarde:** Do you see yourselves making any changes for U.S. success?

**Martin:** No, nothing drastic. But when you say that, we do compromise a certain extent for success here. You have to maintain a good relationship with the company because it's in everyone's best interests. We can veto anything they want but, in the end, we're the one who'd lose out.

**RearGarde:** Do you compose the material alone?

**Martin:** I write the songs to a finished stage as demos on a four-track at home. Then we go into a little room and the rest of the band suggests changes. We move the structures around a bit and we work on a few melodies where there are empty spaces.

**RearGarde:** I always imagined the others reading the paper or drinking tea while you program the material alone.

**Martin:** Well, Alan helps on the rhythm tracks... and sometimes Dave spends his time hiding Fletch's glasses.

**RearGarde:** Since you're in town for a few days, are you going to do any clubbing?

**Martin:** somebody suggested Thunderdome...

**RearGarde:** That used to be a gay club...

**Martin:** Maybe that was why we were going to go.

**RearGarde:** Does it ever get difficult meeting fans after shows and dealing with so many screaming people?

**Martin:** Well, we 've got this unwritten rule: No Geezers in the Dressing Room! You see, it's our manager, he's like that. We were in the States and these girls came up to him and if they could go back stage with some friends... so he took their names but each time they mentioned a guy's name, he shook his head. So only the girls finally got on the guest list.

**RearGarde:** So what do you do if some screaming girls come up to *you* for passes?

**Martin:** Depends on what they look like.

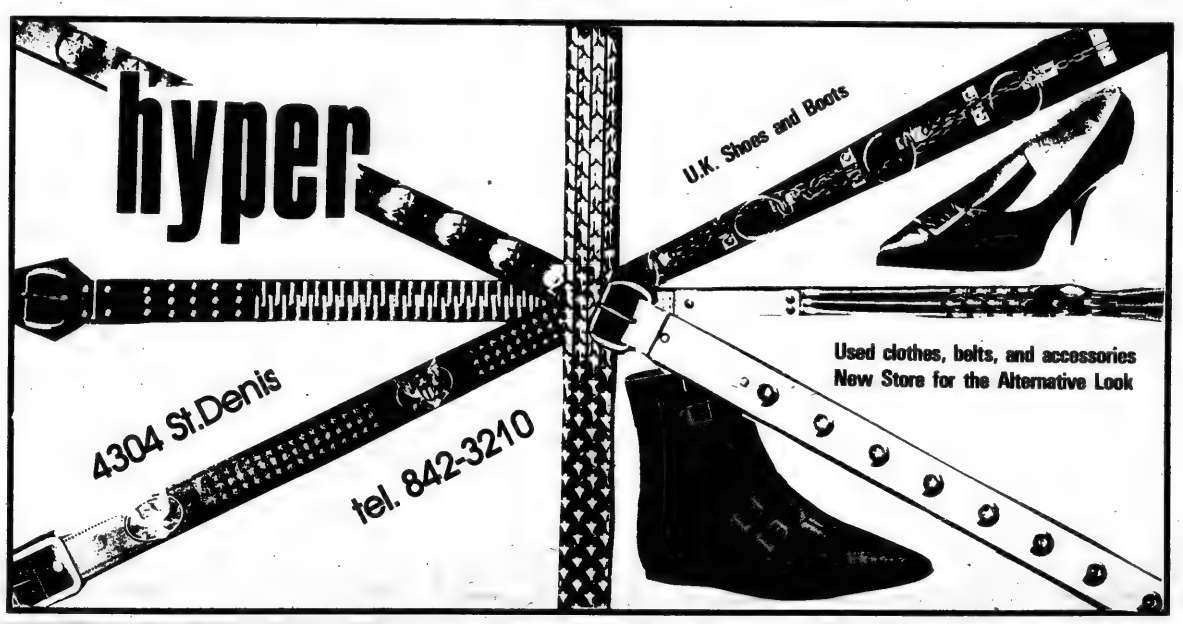
**RearGarde:** A lot of these girls are so young, though...

**Martin:** Age isn't important

**RearGarde:** You remember what happened to Roman Polanski, don't you?

**Martin:** He had the right idea though. Except he got caught.

**Interview conducted by Etienne Gilfillan**

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# Veging Out With The Cucumbers

*The Cucumbers' latest single, "All Shook Up", on Fake Doom records, has been taking the airwaves by storm. Heavy airplay on U.S. college raido stations and here on CRSG has once again brought Cucumbers to the forefront of attention in the Hoboken, New Jersey and New York area.*

*This is not new to the Cucumbers. Since forming in 1982 their 2 EPs, "Fresh Cucumbers", and now "All Shook Up", and their 1985 LP "Who Betrays Me... and Othe Happier Songs" have received national rave reviews in the U.S. Robert Christgau of the Village Voice even went so far as to call the debut EP "Fresh Cucumbers", the finest New York EP of 1983.*

*Their current line-up of original member and songwriter Deena Shoshkes , Jon Fried, newcomer Yuergen Renner , drums and John Williams on bass, were supposed to have played Foufounes Electriques in June but the gig fell through. We got in touch with Deena and Jon to find out why, when we can expect them again, and other tidbits of vegetable gossip.*

**RearGarde:** what happened to the gig at the Foufounes?

**Deena:** Well, we were also supposed to play in Toronto, and we sent up a whole package with our records and videos to the promoter there but it didn't get there on time and he was getting cold feet because no one had heard of us up there. So we decided that rather than all the way up to Canada and play for 10 people we'd rather wait and get more people out , so, unfortunately, we had to cancel the Montreal date too.

**RearGarde:** Will you try to make it up again in the near future?

**Deena:** Well ,when we cancelled we said we'd like to try it again in late July or early August.

**RearGarde:** Great. you mentioned that you've got some videos — could you tell us a bit about them?

**Deena:** We actually have three videos, which is kind of unbelievable for a tiny independent band like us. The first video was made for a cable TV show. It's an animation video; they took photos of the band and then drew of them and animated them in time to *My Boyfriend* from our first EP. Then we had a video for *Everything Goes* off the LP, that was done by aspiring French filmmakers living in NYC and then the third video, which just came out, which is my favourite one, is the one for *All Shook Up*.

**RearGarde:** Who did the latest one?

**Deena:** A guy named Ily Huemer, he's from Vienna, living in NY, and he's done a couple of videos for Arto Lindsay. He's really off the wall and has a strange sense of black humour. What the video is, is I'm being chased through the basement of an industral building, which is actually right outside of where we rehearse, by the ghost of Elvis Presley, who is the double of some greaser that I'm crazy about. I guess when we first started as the Cucumbers the video scene was in its heyday, or the beginning of the heyday, and I was appalled by just the thought of doing a video because I think it's just enough worrying about the music. but we really enjoyed doing the last one because it's like an opportunity to do a 3 minute film.

**RearGarde:** Are the Cucumbers your first band?

**Deena:** The Cucumbers are my first band. Jon played in several bands and I was hanging out with him and friends were always coming over and they were jamming and I didn't want to be left out so I picked up a guitar and started to play.

**RearGarde:** You do mostly your own songs?

**Deena:** Yea, *All Shook up* is our only cover. Everything else we do is our own.

**RearGarde:** Why *All Shook Up?*

**Deena:** well, as I mentioned, I'm a self-taught musician, and that was one of the songs I knew. A lot of people get into bands and that's how they start, by playing their favourite songs.We started off by writin our own songs, so I don't really know that many songs.

**Jon:** Now that we've got the band it's really a blast because playing *All Shook Up* live is the greatest fun 'cause its on the radio so people who come to see us usually know it and are expecting to hear it. So we do a real long and wild version of it.

**RearGarde:** Has the sound changed much on the new tracks you recorded?

**Deena:** It's been getting a little less pop, a little stronger lyrically and musically. We can't really do the straight-ahead thing because of one thing. I can't really play in terms of traditional guitar. Maybe the more I learn the less original my playing will be but I hope not. We've added a lot of percussion and now we have everybody singing.Before it was primarily me and Jon but now we have four-part harmonies.

**RearGarde:** Have you been playing the new stuff live?

**Deena:** Yea, they're all songs we've been playing in the past four or five months. We've been doing quite a few shows lately. We were supposed to play Irving Plaza, which is one of the best places in NY to play, on Saturday, but the club went went bankrupt on Friday— there was a padlock on the door when we got there. We try to travel as much as we can. The other guys are working but I'm kind of existing on unemployment, which is wonderful. It's like a government grant to write songs. We took a two-and-a-half week road trip to Chicago, Minneapolis, Nebraska and Iowa City and in the fall we went down south. There's nothing like playing night after night. I've learned so much from that, more than any amount of rehearsing could do, and it's really fun too because audiences are different everywhere and they like different things.

**RearGarde:** You're based in New York and Hoboken, right?

**Deena:** Right, we're based both places.Hoboken has its own little music scene that we sort of fit into, but thank goodness there's New York there too. It would be pretty clasutrophobic if it were just Hoboken. We have a club called Maxwell's where a lot of local bands play. It's gotten expensive now but when we first moved here there were lots of cheap places for rehearsal space and it was an easy place to live if you wanted to be near New York.

**RearGarde:** So it's a fairly close scene in Hoboken?

**Deena:** It's pretty incestuous actually. Everyone knows everybody else so if somebody gets kicked out of a band they're ashamed to walk into Maxwell's the next day. But it has its positive sides too—it has a pretty supportive atmosphere.

**Rear Garde:** Are there any local band you would recommend?

**Deena:** I like a lot of bands. There's a band called GutBack which I really like. They're like three girls and a guy and they play kind of Feminist heavy metal, if you can imagine. But they have a very original sound.

**Rear Garde:** I guess more than any other band you epitomize the vegetable quality of life, so what kind of food might you like to be? Why did you call youreselves the Cucumbers?

**Deena:** I think I'd like to be rice. I like rice.

**Jon:** There's almost no easy I can answer that without answering by default. When people ask why the name, we've thought of many a hundred answers. We once had a song called *Cucumbers* but it was an aberration, a freak of musical nature, but we liked the name just because it was so bizarre. I also like, there is a certain group of people who will hear the name Cucumbers and think, 'Ewww, it's too cute', and then there's another group of people who think, 'Ewww, it's so vulgar, why don't you just call yourselves The Dildos?' And I think that combination is just great, that people have such strong connotations and they're so opposite. I think that's really funny. I don't know, it's a stupid name but that's the way it goes. I hope I answered, or butchered that question for you.

**RearGarde:** Well, I think you made a salad out of it.

**Jon:** Yea, I really sliced into that one.

**Interview by Aaron Henderson with technical genius provided by Gil Abarbanel.**


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TERRASSE

| | |
|---|---|
| – Tofu Glace à 4 saveurs | – Frozen Tofu, 4 flavours |
| – Creme Glace Molle: vanille, chocolat, twist | – Soft Ice Cream: vanilla, chocolat, twist |
| – Creme Glace dure Casavant 12 saveurs | – Cassavant Hard Ice Cream, 12 flavours |

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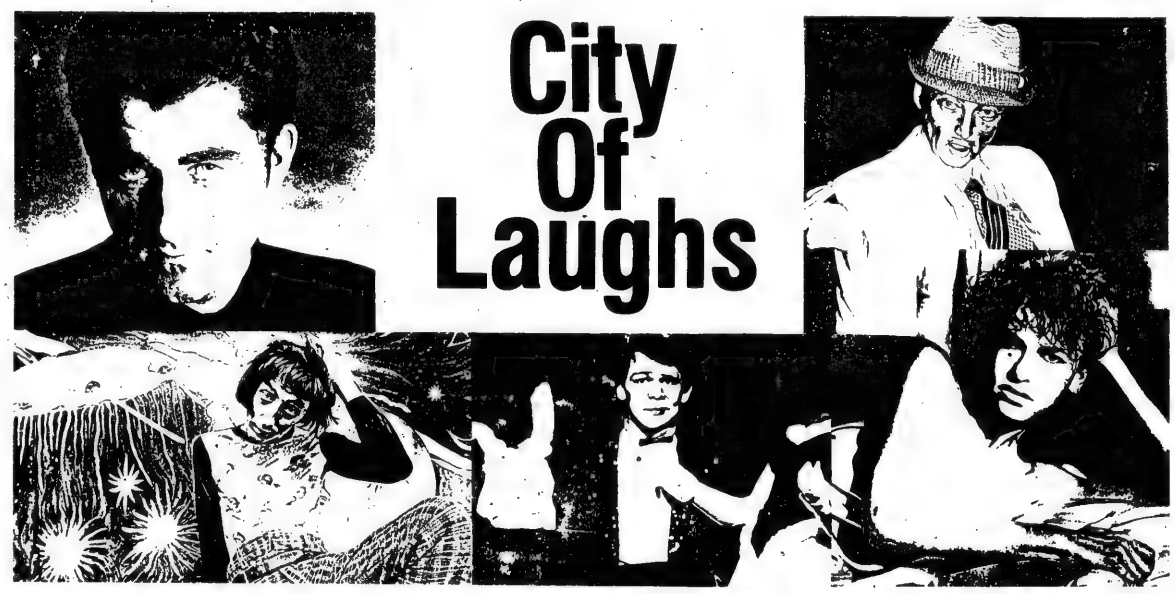
## City Of Laughs



**by Warren Campbell**

The first of four nights of comedy that I went to for the Just for Laughs Festival had to be one of the worst examples of stand-up comedy I've ever seen.

Jerry Lewis was the big ticket for this year's festival. The range of the ticket prices was $23.50 to $35.00. For this price you got an opening act that was completely forgettable and Jerry — the star of Nutty professor movies, Vegas comic, and host of the Muscular Dystrophy Telethon — you know, the guy with the greased back hair.

His act was mostly jokes that you would tell around the office water cooler or you'd heard in a school playground. They ranged from the size of Dolly Parson's breasts to Lewis talking like a five-year-old boy with a lollipop in his mouth. These were interspered with old songs he sang accompanied by an eighteen piece orchestra.

His best line of the night had to be after mispronouncing one of the band members names, he looked back at the audience and said — "You think I'm crazy, you're paying twenty-five dollars for this." He was right. The three-quarters full Places-des-Arts crowd that night received kindergarten entertainment for Las Vegas prices.

After this first night's letdown, it was on to the first English gala at the Theatre St. Denis. The next three nights were to feature 10-12 comedians and comedy related acts from five different countries (Canada, Great Britain, Australia, United States and Spain): A sort of United Nations of comedy.

American Derek Scott was the one who warmed up the audiences before the shows were to begin. This was a welcome change to recorded music that so often is the case when going to see a show. The MC for the three Galas was Andrea Martin from Second City fame who was doing stand-up comedy for the first time. This showed as her material was very weak and just not that funny.

The highlights of the first Gala were the response that Chris Elliot received from his new act, Pep Bou who did more with bubbles than any stripper I've ever seen, Marsha Warfield who lived up to her reputation as a female Richard Pryor and Mary Putz who blew himself up to be a giant baseball glove. The rest of the comedians the first night either just couldn't catch the mood of the evening or I missed because I left early.

The Brits (Jeremy Hardy and the duo Hale & Paice) just couldn't seem to make the audience follow where their jokes were coming from. Hale & Paice did a brilliant cabaret style act that never seemed to catch fire. Their act consisted of songs and skits that were just great.

After his performance, I hope that maybe some talent scout was in the audience to finally grab the multi-talented Chris Elliot so he can take a stab at bigger and better things. With three new songs in his act, his twenty minutes was probably the most solid of the whole festival.

Pep Bou, on the other hand, did an act that wasn't very funny but was pretty amazing. I still can't figure out what a guy who blows bubbles with pipes and tennis rackets is doing on the same bill with 10 other comedians.

The second Gala was probably the most disappointing of the three. The star of this evening was supposed to be Sarah Bernhart but I guess I'm not as hip as some people because, like most of her audience that night, her humour just went over my head.

Sue Engleton from Australia was hilarious doing bits from her one-woman play 'Strip Jack Naked'. Her jokes seemed to get lost on the 'straight' crowd that evening. Her comment that she had 3 1/2 kids made the audience wonder until she explained that she kept her last abortion.

The rest of the comedians that night included a hilarious Gilbert Gottfried, an alumni of Saturday Night Live, who did a great impersonation of Elmer Fudd in Apocalypse Now. The English comic, Lenny Henry, received the best reaction from the Montreal crowd in the first half of the show. He also looked great in his oversized red suit, either he lost a lot of weight on the flight over or the tailors in London should be sent a new measuring tape.

The only other comedians worth mentioning that night were a trio of Canadian comics who were all fabulous. They were Rick Ducommun, Maurice Lamarche (who told his life story in cartoon voices) and Norm Macdonald who thought Canada was replacing the dollar with a new coin — the American quarter. In this show theu had a fourteen year-old juggler who was good — but what was he doing there?

Night three of the Galas and an extended set of Emo Phillips at the Club Soda. This was the best night of the three as I just put down my pad and enjoyed the show so I don't really remember too many of the jokes.

The comedians this night started with Stephen Frye from England who read his own rendering of Dracula. Following was Gord Paynter the Brantford Ontario native who is probably the world's only blind comedian (when his sister got him a seeing eye cat firemen had to rescue him twice from a tree). Paula Poundstone is the most relaxed comedian in the business and was one of my favourites in the festival.

The Toronto set was great as Mike Macdonald returned to Montreal to become the only comedian who has appeared at every English Just For Laughs festival. He told us all about his two movie credits and after receiving applause he told us not to get too excited as they're only Canadian movies. The Frantics came on and did a few halarious skits by doing great imitations of Reach For The Top, the Texas Chainsaw Massacre, and every episode of Star Trek which just blew the St. Denis crowd away.

After Emo Phillips did his set the incredible act of this year's festival came on — this being Harry Basil. His act consisted of doing a parody of every hit movie of the past five years. His sweaty, energetic set was the perfect way for the festival to end.

At the Club Soda I caught extended sets by Rick Ducommon and Emo Phillips. It was great being able to see these two fine comedians for over twenty minutes and without the restraints of television as the Galas at St. Denis were being taped for future broadcast. Emo Phillips was on the Soda stage for about 75 minutes and was able to keep the jam-packed club laughing throughout.

This year's festival was a success in every way as the calibre of comedians that were brought in, without repeating from last year's festival except for Mike Macdonald, to entertain packed houses show that a comedy festival can work even with the things that went wrong or just didn't look right.

I hope Just for Laughs III can improve on II as much as this year's improved on last.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# DEMO ROUND-UP

**Blacklight Chameleons:** What do you get when you get an ex-**Mad Violets** member who goes for the more trippy drug oriented music? You get something called the Blacklight Chameleons, best described as Acid-rock. Their 5 song demo to be released on Voxx Records is not too impressive — only two outstanding songs, *Tripwire* and *Evil Arms*. Amusingly, they are the only two songs not influenced by all that drug-leadened late-60s music. The only thing I have to say about this group is maybe they should change their direction and go back two or three years.

**Neil Weird-nik**

**Caire:** If you're into synthopop-dance stuff, you'd probably like this song. Sound a bit like 400, with a bit more of an electronic sound, complete with fuzzy Numan-esque vocals. Cains know how to use their instruments, but should direct their sound towards less of the dance-best oriented stuff and more towards creating their own style, which they seem to have the potential for.

**Louis Rastelli**

**The Headless Horsemen:** The Headless Horsemen is a result of a side project of two wonder groups, the Fuzztones and the Tryfles. The merge of a member from each band caused somewhat mediocre results on the 3 song demo. Only one song stands out, the first of three, *I Can't Help But Shake*. It has almost a mod feel to it but still keeps that grungy sound to help it from falling totally into a mod category. The second song is a whimpy ballad that's not even worth mentioning. The third song, *Leavin' Here* (an old Byrds song) isn't all that bad. It almost has a trippy feel to it.

The Headless Horsemen are definitely a band to watch out for, once they find out which direction they want to go in.

**Neil Wiernik**

**Bad Connection:** Why has a song from a no-longer-existent band entered the CRSG charts? Why not? Stranger things have happened (especially on Tuesdays). Bad Connection's *Bad Connection* isn't intelligent or original — it's an instrumental that's fun to sit around with friends, listen to, and try to fiure out who ripped off ("Batman!", "Love Potion No. 9" "Secret Agent Man!"). but, oh yeah, it's great. Pure niftiness.

**Paul Gott**

# WHAT'S UP 19

**Compiled by Jonh Asencio and Rina Gribovsky**

**Friday, Aug. 1**

**Club Centreville:** (local bands are welcome to bring demos to be played in the club). *Slamah Jama* — funky jazz from MTL, 3 bucks.
**Club Soda:** Amnesty International benefit. Four dance-oriented bands: *Double Agent* (back from the ranks of the undead just for this show), *Sons of the Desert* (if you haven't seen them yet, you probably live in a cave), *Crypt Kickers* (don't let the name fool you, they're poppy-ska-wave), and *the Now* (fun mod music). The combination of these bands guarantees a night of non-stop skanking. Be there, it's for an excellent cause.
**Foufounes Electriques:** *D-EXPACE*, cool industrial outfit from our fair city. Second show's tomorrow.
**Loup Bar:** *Jump In The Pool*, music in the style of *Bronski Beat*, $3. A second show on Saturday.
**Rising Sun:** *Toxic Reasons* from San Francisco, punk. Also *Sons of Ishmael*, and Mtl's youngest hardcore band, *Alternative Inuits* (hey! They're young but they're cool and political too! Fun thrash...)
**Station 10:** *The Other Banquet*, this fairly new Mtl quartet combine the latest seventies sounds of groups like *Siouxie and the Banshees* and the *Cure* with intricate jazz-influenced guitar parts and ultra-rythmical drumming. Strongly recommended. Also at **Foufounes** on the 9th.
**Tatou:** Boss, de plane, de plane! No not that Tatou, this one's got *James Macdonald* and his group rockin' and playin' the blues (up to and including Saturday).
**Theatre St. Denis:** *Los Jaivas*, South American music mixing folklore and electronic. 8:30 p.m.
**Café Central:** *Traffic D'influence*, original Mtl group, today and tomorrow.
**Club Carribean:** *Isiko* from Jamaica at the grand opening of this new club; today, tomorrow and later this month.

**Saturday, Aug. 2:**

**Café Central:** See Aug. 1
**Club Carribean:** See Aug. 1
**Club Centreville:** *Black Label*. Jazz from France $3. (Have you seen the poster?!)
**Foufounes Electriques:** See Aug. 1.
**Loup Bar:** See Aug. 1.
**Rising Sun:** *Paulhino Ramos*: Bazilian music from Brazil. Aujourd'hui et demain, and watch for him at **Café Campus** on the 10th.
**Station 10:** *Central*, original electro-rock pop.
**Tatou:** See Aug. 1.

**Sunday, Aug 3.**

**Café Campus:** *Fabiano*, contemporary tropical rock (calypso, carribean, funk). Members from New York and Mtl, 5 bucks.
**Foufounes Electriques:** *Miriodor*, cool name, artsy progressive weirdness.
**Rising Sun:** See Aug. 2
**Université de Montréal, Centre Sportif:** *Smiths*. Not just the poseur event of 1986, this also promises to be the most exciting concert to come to our lovely city in ages. Not even this sad excuse for a venue could dull the enthusiasm of their fans. The opening band *Phranc* is being billed (in the *Mirror*) as a lesbian folk singer; how fitting. $18.50. It hurts but you have to take your pain with your pleasure.

**Monday, Aug. 4:**

**La Boheme:** Jam night with the *Stephen Barry Band* (every Monday) — blues/rock.
**Café Central:** *Rolyn Henry Band*, electric Chicago Blues (every Monday).
**Rising Sun:** Blue Monday Jam session with the *Rick Weston Band*.
**Notre Dame des Neiges Church:** Reggae on Caribana with *Sugar Minot* (from Jamaica) and his band *Abbashanti*. Opening are Montreal's own *Jah Cutta and Determination*. Also appearing: *Chris Wayne* (from Jamaica) and *Yami Bolo* (also from Jamaica). Tix $10 in advance, $12 at the door available through Romarck; Tjiwa's, International and Maytone record stores. Show time: 10 p.m. Be there or be square.

**Tuesday, Aug. 5:**

**Club Soda:** *Pat Travers Band*; the lights go out at 9:30. Tickets $12.50.
**La Ronde:** *Loverboy*, wow! I'll see you there. Show starts at 9 p.m. Tickets $15 reserved (don't take any chances) or $8 general admission.
**Station 10:** *Band of Bob*. Freaky electronic music, one person, cool sounds.
**Tatou:** *Jimmy James* plays the blues (every Tuesday).

**Wednesday, Aug. 6:**

**Station 10:** *Zenman* (ex- *Lab Systems*) and *Cro Magnon Man*, young men doing *Deja Unowhoish* stuff, reportedly moving in exciting new directions. Another show's on Thursday.
**Tatou:** *Jimmy James* plus band (every Wednesday).

**Thursday, Aug. 7:**

**Club Caribbean:** *Isiko*. Today and tommorrow. See Fri., Aug. 1.
**Café Central:** *Ivan Symonds*, blues guitar. Also on Friday.
**Club Centreville:** *Final Act*, alternative from Mtl.
**Club Soda:** *Bogart*, new rock, $7. From Quebec City... does Humphrey know about this?
**Foufounes Electriques:** *D.A.F.P.* bring their bible-death-post *Bauhaus* rock and groan to the bum-hole of the city. An album is forthcoming and their 45 is already out, so buy the single and if you think it's scary, you'll love the album.
**Station 10:** See Wed., Aug 6.
**Tatou:** *Seven Sisters*, they've got a new line-up, but they still do all the old favourites. Good dance music. Today, tomorrow and Saturday.

**Friday, August 8:**

**Club Centreville:** *Big New Day*. New offering from a couple of old members of the now defunct *Nouvelle France*. Electro-pop in the style of *Depeche Mode* and *Talk Talk*.
**Club Soda:** *Fire Dance Overture*. Tribute to *U2*. Finally, someone picked a group worth imitating (I don't know how much longer I could take emulations of bands like *Alice Cooper* or *ZZ Top*...) A second show is on Saturday. Admission's $5.98 on Friday, $6.98 on Saturday. Show starts at 10 p.m. You too are invited to take part in this enlightening evening...
**Café Central:** See Aug. 7.
**Club Caribbean:** *Isiko*. See Fri., Aug. 1
**Foufounes Electriques:** *Hidden Factor* from California and *Venusians* from Boston. A very psychedelic evening, only $5.
**Theatre St. Denis:** *Margolene Morin* and *Eartha* (did she really play Catwoman?) *Kitt*. Should make for a very sexy evening. 8:30. Also on Saturday.
**Station 10:** *Bible of Dreams*, sounding a lot like *The Pretenders*, and *Serious Johnny*, why so serious?
**Tatou:** See Aug. 7th.

**Saturday, Aug. 9:**
**Club Soda:** see Aug. 8.
**Foufounes Electriques:** *The Other Banquet*. See **Station 10**, Aug. 1.
**Café Central:** See Aug. 7.
**Loup Bar:** Party de Solidarité contre l'Apartheid. Band TBA, contributions welcome.
**Spectrum:** *Simply Red*, British soul, $16.50. (I'm sure that by now everyone has heard their 'hit single' *Holding Back the Years* that they keep playing on CHOM ad nauseum).
**Station 10:** See Aug. 8.
**Tatou:** See Aug. 7.
**Theatre St. Denis:** See Aug. 8.
**Verdun Auditorium:** *Metallica*, *Keel* (from LA), and *Sword* (local) have come to haunt us with their heavy metal moosic. $15.50. Talk about being overpriced!

**Sunday, Aug. 10:**
**Café Campus:** *Paulhino Ramos* (see **Rising Sun**, Aug. 2); $3.

**Monday, Aug. 11:**
**La Boheme:** See Aug. 4.
**Café Central:** See Aug. 4.
**Foufounes Electriques:** *Ma Chère Stella*: Performance of J.P. Gagnon and Stella Spotlight, sounds cool, like New York or something.

**Tuesday, Aug. 12:**
**Station 10:** *Document 3*, THREE singers (with 3 styles: country, reggae and rock), plus a 4-piece band. Sounds different. Sounds interesting. Bring the family...
**Tatou:** *Jimmy James* (alone, but you can count on his guitar).

*Jah Cutta and Determination*

**Wednesday, Aug. 13:**
**Club Centreville:** *Moo*. Don't laugh. I'm serious. These guys are pretty interesting. They switch instruments on stage and bring along their own lightman to create the right atmosphere (or whatever). Music's all original. $3.
**Station 10:** *The Core*. No, not hardcore, but rock. Hard rock... (...hardrock???).
**Tatou:** Jamming with *Jimmy James* (plus band).

**Thursday, Aug. 14:**
**Club Centreville:** *Sons of the Desert*. Another one of their numerous shows this month. Also on Friday. (See **Club Soda**, Aug. 1).
**club Soda:** *That Petrol Emotion*. Interesting name for a band. The O'Neill Brothers link this new group to the *Undertones*, and already they have a reputation for really wild live gigs. Their music is basically hard pop (?) combined with rock'n'roll. Bear no resemblance to *Feargul Sharkey* what-so-ever. 9:30 p.m.
**Station 10:** *Alien Nation*, rock from St. Hilaire (land of the apple).
**Tatou:** *Stephen Barry Band*, r'n'b. Also Friday and Saturday.
**Rising Sun:** More hardcore coming your way (Where?! When?!), this time with *Slapshot* (from Boston) and *Christ on Parade* (from San Francisco). Opening are Montreal's own *Fair Warning* (buy their album... or else!)

**Friday, Aug. 15:**
**Club Centreville:** See Aug. 14.
**Foufounes Electriques:** Rumour has it that *Soul Asylum* will be paying us a visit. And all the way from Minneapolis, too. Stay tuned...
**Station 10:** *NRG*. Maybe you saw them last month. If so, maybe you could let me know what they're like. Right now, all I know is that one member used to play in *Rocket Society* (who were a ska-reggae band once upon a time). They're also playing on Saturday.
**Tatou:** See Aug. 14.
**Candiac Music Festival:** *Section*, top 40 Covers (groan!); and *Then One Day*, a new VOT band (third band T.B.A). Show starts at 6:30 p.m., and the best part is it's free! Just across the Champlain Bridge and follow highway 132 down to Candiac. Call 659-9651 for further information.

**Saturday, Aug. 16:**
**Club Centreville:** *Psyche*, from Waterloo. They're supposed to be *weird*. Take massive amounts of heavy drugs before you go see them. $3.
**Tatou:** See Aug. 14.
**Loup Bar:** Party! Yeah! This one's a celebration of the first anniversary of the club. Don't send flowers... hay-fever, you know.
**Rising Sun:** All the way from Vancouver: *Slow*. Now, these guys are really something else... try to imagine a sound that's a cross between the *Dead Kennedys* and *Jesus and Mary Chain*... ya, real steam-roller music. Not for the uninitiated. Opening are Montreal's *Blind Lemon Pie*. (Maybe you saw them at last month's Psyche Fest. They were the ones with the lead singer in the wheelchair, whipping out some mean riffs on his harmonica. Rhythm'n'rauch all the way). Should make for an interesting evening. (*Slow* are playing a second show tomorrow at **Café Campus**).
**Station 10:** See Aug. 15.
**Verdun Auditorium:** Double bill with *Brook Benton* and the *Mighty Sparrow*. Carribean calypso at its finest... if you can afford it: $20 (aargh!). Tickets available through Ticketron and at the Verdun Auditorium. Show starts at 8 p.m.
**Candiac Music Festival:** *Graveyard* (heavy metal crawling out from under a rock), and *Electric Rendezvous* (described to me as 'progressive' — I guess that means like *Genesis*). Third band TBA. (free!). See Aug. 15 for directions.

**Sunday, Aug. 17:**

**Café Campus:** *Slow* (from Vancouver). See **Rising Sun**, Aug. 16. Opening are *Sons of the Desert* (Boy, these people are busy this month!). See **Club Soda** Aug 1). Only $3. (cheap!).
**Candiac Music Festival:** *Mike Cauthier*, jazz. Two more bands, both TBA. Free, as usual. See the 15th for directions.
**Hank Williams Memorial Picnic:** Family-type gathering, music's strictly acoustic. (Means Mom and Dad won't have to wear earplugs...). Tix are $8, and those under 15 get in free. Call Bob Fuller for further information at 748-7251.

**Monday, Aug. 18:**

**Foire Musicale de la Jeunesse:** *The Other Banquet* (See **Station 10**, Aug. 1) and *Jump in the Pool* (see **Loup Bar**, Aug. 1), $2, show starts at 8 pm. Call 582-1832 (local 307) for info.
**Rising Sun:** Blue Monday Jam Session with *Paul Arthur and Raising Cain*.
**La Boheme:** See Aug. 4.
**Café Central:** See Aug. 4.

**Tuesday, Aug. 19:**

**Station 10:** *"Alice"*. Tribute to you-know-who. Beware, they bite.
**Tatou:** *Jimmy James* and his guitar singing the blues...
**Foire Musicale de la Jeunese:** Two folk-punk bands from Repentigny: *Emilie Karma* and *Sounds of Silence*. (Wait til *Simon and Garfunkel* hear about this!) See Aug. 18 for info.

**Wednesday, Aug. 20:**

**Station 10:** Ever see the movie *This is Spinal Tap*? Well now you can catch *Forsakor* (which is the next best thing) live! They even turn their amps up all the way to eleven... Also on Thursday, should you be unfortunate enough to miss them the first time around.
**Tatou:** Jamming with *Jimmy James* (and the rest of the band).
**Foire Musicale de la Jeunesse:** *Deaf Dealer* (heavy metal — good grief, is it a disease this month?) and *Kramiem*, along the lines of *Led Zeppelin* (what a head banger convention!). See Aug. 18 for info.

**Thursday, Aug. 21:**

**Station 10:** See Aug. 20.
**Tatou:** *Gordon Fleming* rocks the place. Pop rock (... OK, OK, no more bad jokes about the candy that explodes in your mouth!). Two more shows, on Friday and Saturday.
**Foire Musicale de la Jeunesse:** Mellow out with your favourite chansonnier francais and mine, *Richard Séguin*. See Aug. 18 for info.

**Friday, Aug. 22:**
**Club Soda:** *Blushing Brides*. (They're the ones who do tribute to the bad boys of rock and roll...yeah, the *Rolling Stones*). Provide a reasonable fascimile of Mick Jagger's lips. I know it's only rock and roll but they like it... today and tomorrow.
**Miller MusicFest:** *Luba* (who used to play Ukrainian weddings); *Mike Taylor* (who?? Never heard of him!); and *Java* (never heard of them, either). Tix $8 before the 21st, $11 thereafter. Through Ticketron.
**Foufounes Electriques:** *Vendu mon Char* (...my car is sold?) Sounds pretty automotive... ha, ha. A new local band; check them out.
**Station 10:** *Staff*. Pseudo *Police*. Good, tight sound. Also on Saturday.
**Tatou:** See Aug. 21.
**Foire Musicale de la Jeunesse:** *Madame*, Quebecois dance rock, and *Sabotage Bureau*, more of the same. See Aug. 18 for info.

**Saturday, Aug. 23:**
**Club Soda:** See Aug. 22.
**Station 10:** See Aug. 22.
**Tatou:** See Aug. 21.
**Foire Musicale de la Jeunesse:** *Messiah* (plain old hard rock) and *Dark Eyes* (commercial, top 40 type muzak). See Aug. 18 for info.

**Sunday, Aug. 24:**
**Miller MusicFest:** *Andreas Vollenweider* (whoever he/she/it is!). A real sexy name... I wish it were mine...
**Foire Musicale de la Jeunesse:** *Then One Day* (see **Candiac Music Festival**, Aug.15) and *Guy Nadon* (renowned jazz percussionist plus band). See Aug. 18 for info.

**Monday, Aug. 25:**
**La Boheme:** See Aug. 4
**Café Central:** See Aug. 4.
**Forum:** *Whitney Houston*. Combines the unimaginative, thoroughly annoying beat of late 70's disco with insipid, wimpy, love song lyrics. Strictly for CJFM 96 listeners.
**Miller MusicFest:** Oh no, its the band whose songs all sound exactly the same (and aren't even that good!): *Huey Lewis and the News*. The good news is that the other band is none other than *UB40*, reggae so good it's hard to believe they're from England. See Aug. 22 for ticket info.
**Rising Sun:** Blue Monday Jam Session with *Paul Arthur and Raising Cain*.

**Tuesday, Aug. 26:**
**Station 10:** *Elementals*, God knows...
**Tatou:** *Jimmy James* plays his guitar and sings the blues.
**Miller MusicFest:** *Neville Brothers*. Funky jazz. Oboy! (See Aug. 22 for ticket info).

**Wednesday, Aug 27:**
**Miller MusicFest:** *Elton John*... you mean he's still around? Granddaddy of 70's pop comes to our fair city with his wild glasses (See Aug. 22 for ticket info)
**Station 10:** *The End*. French five piece band from the east island coming to invade the west. Toones sung in English. Pop rock. Also on Thursday.
**Tatou:** With *Jimmy James* and the rest of the guys.

**Thursday, Aug. 28:**
**Miller MusicFest:** *Miami Sound Machine*. 'Unique and original' blend of funky Top 40. I can't wait! (See Aug. 22 for ticket info).
**Station 10:** See Aug. 27.
**Tatou:** *James McDonald Group*. Blues/rock. Up to end and including Saturday.

**Friday, Aug. 29:**
**Foufounes Electriques:** *Sons of the Desert*, doing their last show of the month (See **Club Soda**, Friday, Aug. 1).
**Station 10:** *Cocktail Music*. Their style ranges from slow jazz to fast bop and funk to almost hardcore speed. Rather enjoyable. Also on Saturday.
**Tatou:** See Aug. 29.

**Saturday, Aug. 30:**
**Miller MusicFest:** *The Box* the only band in Quebec who are French and can rock and roll; and *Platinum Blonde*, who should lay off the hair bleach and concentrate on their music (Well, at least the teeny boppers will be pleased). $8 in advance, $11 at door. (God, that's starting to sound like a broken record...)
**Foufounes Electriques:** *Sleeping Signature*. Alternative... very alternative, and very serious.
**Station 10:** See Aug. 29.
*Tatou:* See Aug. 28.
**Loup Bar:** Another party, this one for that English CEGEP on the south shore. Admission's $2, but hey! Beer's on special all night at only $1.75. Open to everyone.

**Sunday, Aug. 31:**
**Miller MusicFest:** *Dick Clark's Caravan of Rock'n'Roll* (whatever that is!); also the *Eurythmics* (did you know they used to be the *Tourists* who sang *I Only Want to Be With You*?); plus the *Bodeans* (sort of like *Bob Dylan* singing with *Green on Red*). See Aug. 22 for ticket info.

If you have an event that you want publicized in RearGarde's What's Up, drop us a line at:
What's Up
c/o RearGarde
CRSG Radio Sir George
1455 de Maisonneuve W., Suite 647
Montreal, H3G 1M8

**La Boheme:** 3781 St. Laurent.
**Café Campus:** 3315 Queen Mary. 735-1259.
**Café Central:** 4479 St. Denis. 845-9010.
**Club Carribean:** 90 Jean Talon W.
**Club Centreville:** 280 Ste. Catherine St. E. 849-4955.
**Club Soda:** 5240 Park Ave. 270-7848.
**Foufounes Electriques:** 97 Ste. Catherine St. E. 845-5484.
**La Ronde:** Metro Ile-Ste-Helene.
**Loup Bar:** 282 Ste. Catherine St. E. 858-1712.
**Miller MusicFest:** Parc Jean Paul II (Jarry Park).
**Rising Sun:** 286 Ste-Catherine St. W. 861-0657
**Spectrum:** 318 Ste. Catherine St. W. 861-5851
**Station 10:** 2071 Ste. Catherine St. W. 934-0484.
**Tatou:** 3519 St. Laurent, 845-4337.
**Theatre St. Denis:** 1594 St. Denis, 849-4211.
**Université de Montréal (Centre Sportif):** 2050 Edouard-Montpetit.
**Verdun Auditorium:** 4110 LaSalle. 765-7130.
**Candiac Music Festival:** Parc le Promonade, **Candiac (highway 132) 659-9651.**
**Hank Williams Memorial Picnic:** Wigwam Beach, Caugnawaga. 748-7251.
**Foire musicale de la jeunesse:** Parc St. Laurent in Repentigny (rue Notre Dame). 582-1832, local 307.
**Notre Dame des Neiges Church Hall:** 5320 Cote des Neiges.
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# Concert

**The Swinging Relatives and Killer Klamz**
**Rising Sun**
**July13**

'Ska Clash' the poster read.

Checkers all over the place.

Featuring Montreal's answer to Two Tone, the **Swinging Relatives**; and, all the way from Halifax, the **Killer Klamz**... (who, I naturally presumed, must be ska as well).

All for only $3.

'Oboy!' my twisted mind exclaimed, "Skankfest!"

When the **Relatives** went on around eleven, the crowd on the dance floor instantly swelled from three to thirty. It isn't surprising how well they are received each time they play; their music, of the rootsy, put-on-your-stompers-and-skank-steady variety, seems to appeal to almost everyone. To add diversity, they included some reggae as well as an extremely appealing salsa-calypso number that reminded me of a Carribean carnival on a sunny afternoon.

Their set lasted for almost an hour, no mean feat considering the unrelenting energy and fast pace; no one can accuse the **Relatives** of being either blasé or boring.

After a rest of thirty minutes or so Halifax's **Killer Klamz** took the stage. This five piece band has instrumentation almost identical to that of the **Relatives**: guitar, bass, drums, sax, and lead vocals. The set took off to a very promising start with a well-done cover of **Madness'** *One Step Beyond*. And then, completely without warning, they changed their style to bluesy rock. People got confused. After the **Relatives'** tight, energy-filled performance, the **Klamz** with their laid-back style seemed a bit of a let-down.

It's a shame that the **Killer Klamz** were the victims of a mistake in billing. If it had been made known what type of music they play, possibly a different audience would have come and fully appreciated them. As it was, the hit of the evening was definitely the opening band, the **Swinging Relatives.**

**Rina Gribovsky**

**The Pogues & Mojo Nixon**
**Club Soda**
**July 4**
*A review to be sung to the tune of "Dirty Old Town"*

*We met their tour manager*
*And his name was Bill*
*He informed us*
*That the band was tired*
*They'd grant us not*
*An interview*
*We understood*
*Plastered old band*

*Mojo opened the show*
*He was really swell*
*Kept the crowd*
*Crying out for more*
*But then he bowed*
*When his show was done*
*Pogues are up next*
*Buy some more beer*

*Violin break*

*Shane was tanked*
*He was drinking wine*
*Rotten teeth*
*But a voice divine*
*He sang to us*
*All our favourite songs*
*This drunken old band*
*Can do no wrong*
*All called them back*
*To the stage twice more*
*And they played*
*Till their feet were sore*
*We thanked our Bill*
*told him we were pleased*
*Had a grand time*
*T'was music sublime*

*So now we write*
*To inform you all*
*See The Pogues*
*And you'll have a ball*
*At any price*
*They are worth the cash*
*So is their album*
*Rum Sodomy and the Lash*
*Drunken old band*
*Drunken old band*

**Death Dog and Maggot**

**D.A.F.P.**
**Le Tonic**
**July 9, 11**

There's someting awful about D.A.F.P. There is something awful in the photographs taken of Jonestown just three days after the mass suicide. The tragedy in seeing fields of bloated, rotting corpses is ironic when one considered the motivation was a blind obedience to a dogma. A belief cherished as a justification for our existence, a savior from the feared world of death.

The awfulness of D.A.F.P. is definitely not their music. Their music is purposefully sparse and jagged. Its performance can be precise and captivating. The difficulty, with D.A.F.P., is facing their not too pretty view of things. A picture painted not with oils on canvas, but with flesh, blood or bits of bone on asphalt or concrete.

The Wednesday night show

PHOTO: MICHEL LALIBERTE

stank. Friday's show was far better. At least they had the good sense to restructure their show. By Friday they were opening with what had been their second set on Wednesday. This set consisted of *Fuck With Christ, Lips of the Cross,* and *Shot Right Down*. Definitely their strong lives songs and the crowd's reaction proved this with a full dance floor every song. By a strange coincidence these songs are also the band's best vehicles to convey their message — Dogmas and the effect on society.

Ian in his role as singer, frontman and spokesman, is captivating not strictly in his theatrical approach, but also in the intensity and singularity of his vision. We are witness to a performance from a very angry yet sincere young man.

Played out against the darkness of the instrumentation, the entire performance becomes a benediction. A benediction celebrating this old wound which has never healed and won't stop hurting.

Reviews of local musicians can be excessively patronizing foregoing the harsh criticism that is often warranted. D.A.F.P. are flawed, but these flaws come from their choice of topic or in their stance.

Once this band tours the States they should go over really great, after all Son of Sam averages 20 marriage proposals by mail every month.

**Anthony Chrumka**

**Shadow Project, Camper Van Beethoven, Junior Gone Wild, SNFU, Jerry Jerry**
**Ambassador Hotel, Edmonton**
**July 18, 19**

On way to keep a lot of alternative radio types happy is to provide lots of music and even more beer. And that's what happened again this year at the annual National Campus/Community Radio Conference in Edmonton.

The first night of the conference, we dropped by the majestic basement of the Ambassdor Hotel, a quick walk away from Edmonton's Red Light block. It seems that there's no alternative club/venue in the city and so the campus station, CJSR, has to take over the basement every time a band comes in.

Anyway, we were faced with **Shadow Project** opening on the first night — Edmonton's Death Music group. Not bad — sufficiently grungy, sufficiently tight, and with enough stage presence to keep any Haircut happy (right down to the candles decorating the stage). They even look more like **Lords of the New Church** than **39 Steps** do.

Following was **Camper Van Beethoven** from California. When they stuck to their album-related material of country-ska-punk they were great, even doing a slow country version of the **Clash**'s *White Riot*. Then they decided to do a tongue-in-cheek (?) ode to mid-70's rock complete with feedback, battling guitars, rock star poses and endings that last longer than the songs.

It was cute. Then it kept on going. It was no longer cute. It lasted half an hour. We were bored.

When they threatened an encore, we split.

The next night was a bit more to my taste, with four bands playing — Edmonton's **SNFU, Jerry Jerry** and **Junior Gone Wild**, with Montreal's own **Condition** opening up.

It was only the second time I've ever had the chance to actually see Condition in concert and not have to pour beer at the same time. And they're great. Their live show has energy and a wall-of-sound quality that's somewhat lacking on their LP. Once the crowd of punks and Madonna look-alikes (yep, afraid so) adjusted to the style, they did us proud.

PHOTO: JULIA I OLIVIER

While Condition were good, Junior Gone Wild blew me away. With a name like theirs, I though they'd be rhythm or dance-oriented. They're not. They're Punk in a fun, **Ramones**-type way, kind of the way the **Beatles** would have sounded if they'd gone to Amsterdam in 1961 and taken lots of drugs instead of going to Germany and drinking lots of beer.

JGW started off with a sound of '77 version of that Sunday school classic *Michael Row Your Boat Ashore*, and then blasted through a stack of originals and the occasional **Dave Clark Five** cover. They should be releasing an album on the Better Youth Canada label soon — watch for it.

Next was SNFU — just as loud and thrashing and energetic as ever. The band is great, the best hardcore band in Canada by far. And the stage show is great — centering on lead vocalist Chi Pig who leaps, rolls, screams, dives, bats weiners into the audience with a plastic tennis raquet, wields a foam rubber mallet and throws giant beach balls into the audience. He sings too.

SNFU hasn't lost anything even with a new drummer. (The old one was lured to Vancouver by **DOA** and a girl, not necessarily in that order). They also have the biggest bass player I've seen and a new album coming out within a month.

Jerry Jerry finished off the night with a reformed band that's tighter and rockier than the original. Great toons, but the band has less of that drunk appeal to it. The focus on stage is definitely the bassist who plays with his guitar down around his knees while staggering around.

All in all, a great night. Any city that can produce three great bands like these should be forgiven for Wayne Gretzky.

**Paul Gott**

**The Cramps**
**Le Spectrum**
**July 27**

The Cramp's last appearance was two years ago at Club soda. It was probably the wildest show the place has ever seen.

Now the group has a new album out: *A Date With Elvis*. Sunday's show at The Spectrum was "a date with Elvis" alright, but unfortunately it was the wrong Elvis — it was a date with the Elvis of later years, the sequin-suited self parody, the boated image of former self. The young and radical Elvis was nowhere to be seen.

The Cramps' set consisted almost entirely of ones from the new album and its spin off singles. Apart from *What's Inside A Girl?*, the album is pretty weak indeed particularly when compared with earlier Cramps' standards like *Garbageman, Human Fly* and *The Way I Walk*, to name just a few. The songs from this period define the essence of the Cramp's sound; a snakebelly low rockabilly-punk mutation imitated by a host of other bands, ranging from Montreal's **Deja Voodoo** to Australia's **Hoodoo Gurus**.

Plugging an album is one thing but to virtually ignore one's best material reveals a lack of respect for the audience. Why should we be subjected to an hour of mediocrity when the good stuff waits in the wings??

On the few occasions when an older song was played, the encore *Surfin' Bird* for example, it was travestied by singer Lux Interior's stage antics. In the past, such antics were always secondary to the music — the kind of music that "makes you ooze, makes you throb" (liner notes from the 1979 album *Gravest Hits*). Now, it was evident that the music took a back seat to an aging man's confused ego, the "Song", featured Lux rubbing his crotch while pouring red wine over his soft belly and deep throating the mike. What was once youthful bad taste is now an embarassing display.

Yes, guitarist Poison Ivy can still use the old whammy bar and drummer Nick Knox still does the Roy Orbison cool thing, but this was a hollow performance. The kinds of intesity that used to characterize a Cramps show has been replaced by empty showmanship.

**Dave Sherman**

# Ho Hos With Mojo

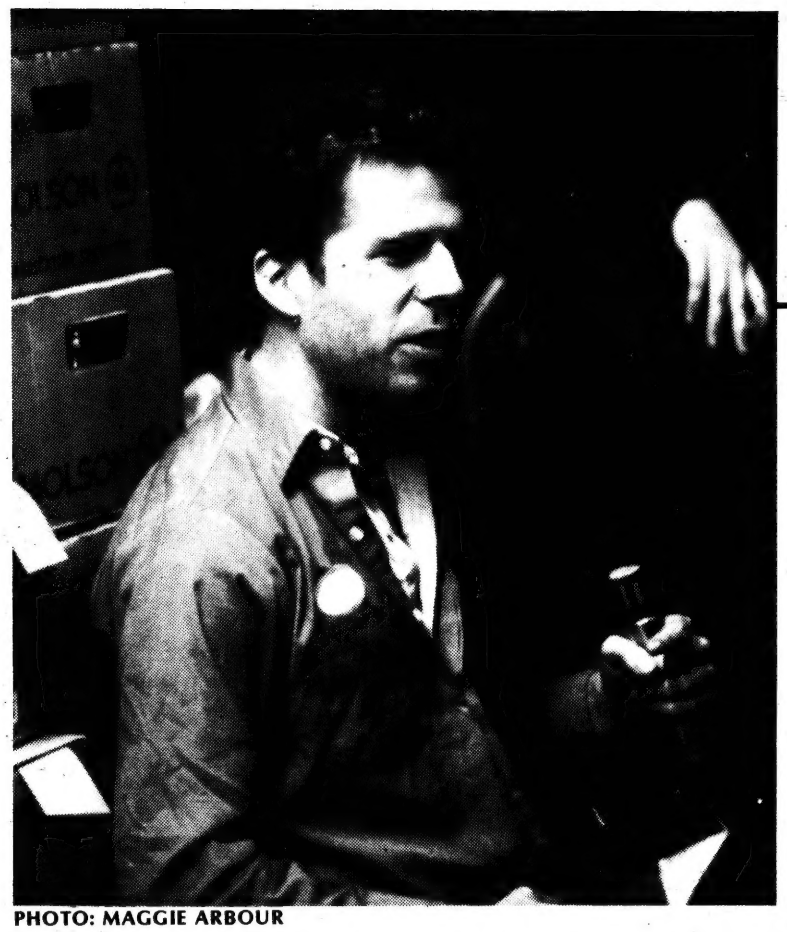

PHOTO: MAGGIE ARBOUR

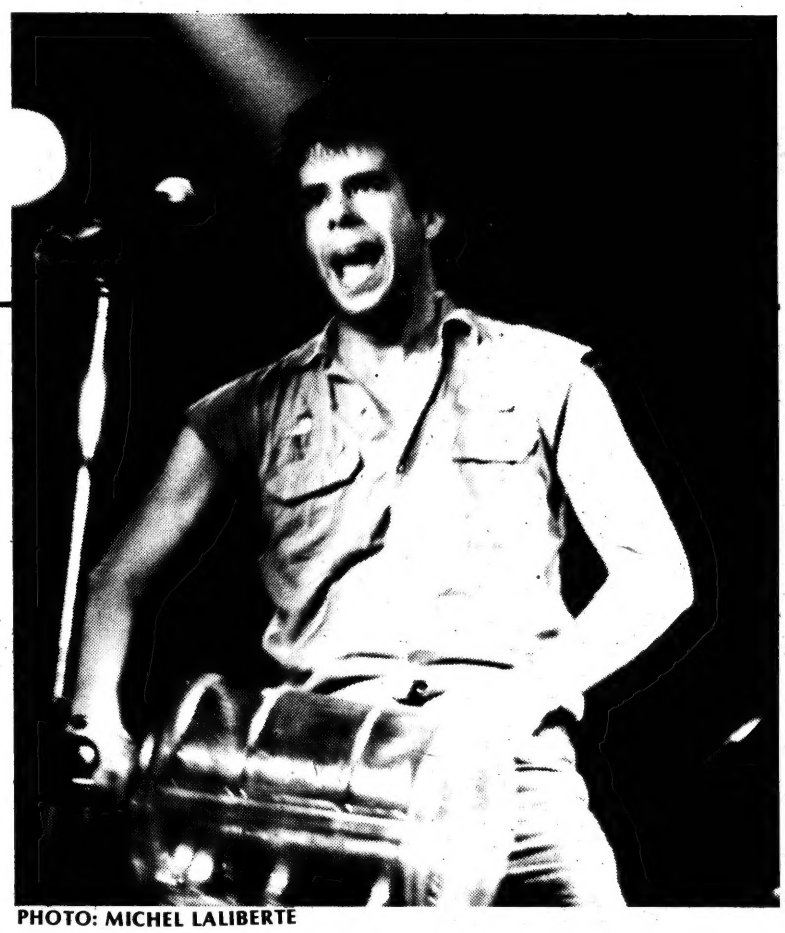

PHOTO: MICHEL LALIBERTE

*For all of you who were at the Pogues concert you have come to know a man named Majo Nixon. For those of you who weren't, Majo Nixon plays crazy acoustic rockabilly with his partner Skid Roper on washboard. Our favourite CRSG comedian, known as Perfect Warren headed down to interview this man who claims to be of the Screamin' Church of the Epiletic Jesus. What follows has made history...*

**RearGarde:** Besides Lou Reed, Hunter Thompson, and the Five Blind Boys from Alabama who else would you call an influence?

**Mojo:** Oh yea, there's a lot of other major influences like John Lee Hooker, Howlin' Wolf. Also there's the whole American singer-songwriter type of influence like Springsteen to Dylan to other American existential songwriters. that kind of stuff. Plus a lot of just weirdos, the guys that just stand on the street and beat on drums and stuff, the ones that just go crazy. I also like a lot of records like that. Labels put stuff out like that. For instance Arhoolie and uh...

**RearGarde:** Rounder?

**Mojo:** Ya, Rounder, that's it. Rev. Pearly Brown, he's one of my heroes. He's blind and he's got a tin cup on the end of his guitar. He died just recently. I went to his grave and just layed there. Once I was in Clarksville, Missisippi, and I tried to sleep on Robert Johnson's grave. They didn't really know where it was so I just slept on somebody's grave. Me and Skid Roper have a new idea. The newest idea. You know what we're gonna do?

**RearGarde:** What's that?

**Mojo:** We're gonna be in Chicago in about a week or two and we're gonna dig up Howlin' Wolf, we're gonna dig him up and put his skull on top of my guitar. I know that's going to get a lot of straight blues people kind of upset. but it's going to be a powerful thing.

**RearGarde:** Who is Skid Roger?

**Mojo:** He's the king of the washboard east of the Mississippi.

**RearGarde:** Will he be playing tonight?

**Mojo:** Oh yeah, I don't know where he is now, he's around here somewhere. He's always off talking to girls. If you were a fine looking woman he'd be back here now.

**RearGarde:** You ever been to Canada before?

**Mojo:** No, this is my first show in Canada. What's the beer here, Molson or something?

**Mojo:** Ya, that's one of them.

**Mojo:** I'm a connoisseur of cheap beer. Beer that's like $2.99 a twelve pack. Kinds like the no-name or Sheaffer, Meisterbrau, Edaumeir, Milwalkee's Best, Red, White and Blue, whatever. They must have Canadian versions of that stuff. You know they sell it hot on the floor.

**RearGarde:** What other countries have you played?

**Mojo:** We were in Holland in April for about a month. We did a tour with Tex and the Horseheads, because that's where Enigma (Mojo's label) Europe is located. I had a great time over there. Amsterdam's a weird open place. We played the Paradiso there. It was a happening deal.

**RearGarde:** How is the Pogues tour going?

**Mojo:** The crowds have been really receptive. We've been with them for about two weeks now, it all started in New York, no, wait... Washington D.C. about ten shows ago.

**RearGarde:** Weren't you on a tour with the Jazz Butcher?

**Mojo:** No, the Beat Farmers — they're our buddies from San Diego. We've probably played a million shows with them . They're nutty-nuts. They might be even on their way up here, and if they are, Country Dick is a fou-fou, Rolly is a geek, Jerry has funny hair, Joey Harris... well, since Joey produced our first album I can't say anything bad about him. But I do like your girlfriend, Joey.

**RearGarde:** Have you ever thought of being a stand-up comic?

**Mojo:** Oh yeah, people have approached me of doing that.

**RearGarde:** Is *Stuffing Martha's Muffins* a true story about you trying to get on MTV?

**Mojo:** Ya, ya. We were just in New York and we called up MTV to talk to Martha Quinn, we couldn't find her. She didn't come to the shows, she didn't call me up, she knew I was in town. Even after I wrote a song about her. You know where she is, eh. She's out with Stiv Bators. That ugly little dwarf with the funny hair. What's the band he's in the uh... Lords of the New Nerds or something. He gets to do the do with Martha, not me. (The road manager for The Pogues walks in). Bill the road manager for the Pogues is a Bigfoot in disguise. He has size sixteen shoes. He's a Bigfoot who shaves his body every day. That's all he is. He's from outer space. Did you know that Bigfoots came from outer space. Did you know that? They came from Mars. They came in Bigfoot spaceships. They were shaped like big feet and they smelled.

**RearGarde:** Have you had any backlash form MTV or anybody else? Like Stuffin' Martha being called sexist or anything?

**Mojo:** Sexist. Ahaha... Someone accused me of that last night. They said I was making fun of Martha Quinn and Nancy Reagan in a sexual manner. I said I wasn't talking about some true fine women in a sexual manner I was talking about these establishment idiots. I'm not degrading women, I'm degrading the White House and MTV.

**RearGarde:** Do you have any videos?

**Mojo:** No, no.

**RearGarde:** How did you expect to get on MTV without a video?

**Mojo:** I thought maybe I could play on the air for twenty-four hours or something.

**RearGarde:** Do you like any videos?

**Mojo:** Ya, there's two. *Absolutely Sweet Marie* by Jason and the Scorchers. It's great, in fact the guy was using some of my stage moves. I said to him, say Waterman, you've been stealing some of my ideas. Also there's a REM video for *Pretty Persuasions* that's just really hypnotic and psychotic.

**RearGarde:** Who are some of the other bands you've opened for?

**Mojo:** We've opened for just about every new music band in America. We've opened for punk bands like th Dead Kennedys in Davis, California. That was great we had weekend mohicans slam-dancing to *The Amazing Bigfoot Diet*. They were hollering the whole time it was weird. We've opened for the whole gamut of the Blasters, Los Lobos, Del-Lords, Del Fuegos, Green on Red, Dream Syndicate and all the various bands you'd connect with those bands.

**RearGarde:** OK this is it. If you could be any vegetable in the world, what would it be and why?

**Mojo:** Oh. Oh. Uh... Any vegetable in the world... Well, you know, I'd have to be an elongated vegetable... like a cucumber or a zuchinni or a carrot, something like that.

**RearGarde:** Why's that?

**Mojo:** Because you can eat it with a tuna sandwich or something.

**Interview conducted by Warren Campbell**


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**CUTS Above The Rest**

# ELECTROACOUSTICITY

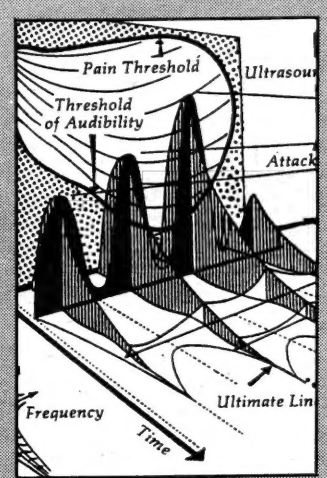
**by Michel Gericke**

The universities are now all on summer break and the Canadian Electroacoustic scene is not very active during the summer months so this is a good time to sum up recent events and activities and clean up my files in one fell swoop.

In February, the Music Gallery in Toronto hosted the 7th annual National Electroacoustic Music Festival and Conference. Four days of proceedings and concerts resulted in the formation of a committee dedicated to the needs and concerns of electroacoustic composers, called the Electroacoustic Arts Alliance.

Dave Lindsay is preparing a short report focusing on the problems facing the younger composers (18-28) in the Canadian Electroacoustic community — especially those who no longer have access to university or institutional facilities. He is interested in information about this problem and will present his report before the committee. Write to: Dave Lindsay, No.8 Old Oak Rd., Kingston, Ont. K7M 7K3.

On May 31, the Association of Canadian Women Composers presented a concert of new music featuring works by Montreal composers: Marcelle Deschênes, Wendy Bartley and Helen Hall, among others, at L'Université de Montréal.




June 10 to 18 saw the 1986 Sound Symposium presented in St. John's, Nfld. with performances, installations and workshops by more than 50 performers in a festival that included jazz, avant-garde, electronic music, visual art/sound collaborations, dance and daily harbour symphonies (music played on ships horns in St. John's harbour).

On June 25th, 26th and 27th, Galerie Articule in Montreal presented a three-day multi-media festival entitled Malaxage, which included works for dance, music, film, video and performance art.

Montreal composer Robin Minard recently returned from West Berlin where he worked with architect and acoustic designer Bernhardt Leitner on a new work for tape, computer and 24 speakers called Architektonisches Konzert. Minard recently presented his sound installation, Music for Passageways at the Musée D'Art Contemporain in Montreal, a work for 4-track tape and multiple speakers, housed in enclosures resembling organ pipes, which he designed.

For the adventurous and discerning listener, the following recommendations: *Sequence of Earlier Heaven*, Electroacoustic and Computer Music by **Barry Truax**. This new disc includes two computer-synthesized tape solo pieces. *Wave Edge* and *Solar Ellipses* as well as a piece for recorder and tape. *East Wind*, performed by Canadian recorder virtuoso **Peter Hannan**, as well as a piece for solo marimba and tape, *Nightwatch*, performed by **Russel Hartenberger**.

*Aurora* by David Keane, on the same independent label is described as electroacoustic tone poems, or as the play of colors and textures in air, on stone, in water. Both discs are available from the **Canadian Music Centre** or directly from **Cambridge Street Records**, 4346 Cambridge St., Burnaby, B.C. V5C 1H4 for $13.50 each or $25 for both, postage included.

The Montreal New Age Music distributor/manufacturer, **Chacra Alternative Music**, has signed an exclusive agreement with composers Mychael Danna and Tim Clement to distribute their music in Canada. Chacra Music has been distributing music tapes produced by local artists and now will also carry the entire line of the W. German recording label, Innovative Communication (IC) as well. For a free catalog write to: Chacra: 35 Parklane Place, DDO, Quebec H9G 1B8.

*Musicworks*, the Canadian Journal of Sound Explorations is on the top of my recommended list. The quarterly journal with cassette is created by artists and musicians and is a mine of information on new and possible musics while managing to be alternately factual, strange, stimulating and witty. Publications are $6.50 or $22 for four issues. Write to: MusicWorks, 1087 Queen St. W., Toronto, Ont. M6J 1H3.

For the fans of the unusual in music, the **Mystery Tape Laboratory** produces amazing audio compilations based on John Oswald's practise of 'plunderphonics' (audio piracy as a compositional prerogative) and the *Mystery Principle* (what you don't want to know won't interfere with primary aesthetic appreciation). This unique line of tapes are all "ultra-various and unavoidably unidentified but occasionnally perhaps vaguely familiar. This is your opportunity to obtain music without the risks of being offended by the composer's taste in pants." Send $3 for a sampler tape or write for a free catalog to: Mystery Tapes Etc., Box 727, Station P, Toronto, Ont. M5S 2Z1.

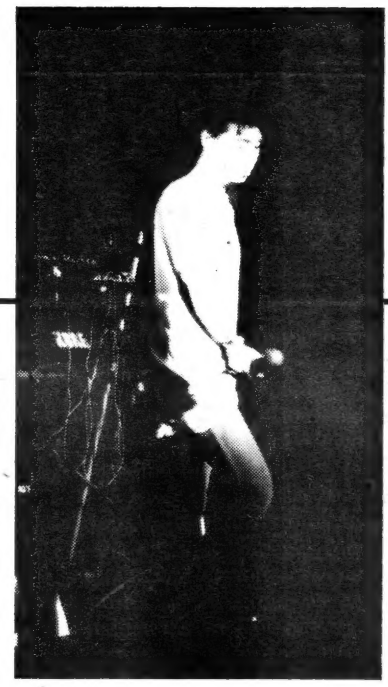


PHOTO: STEVE BEASSE

# Psyched Up & Ready To Go

*Psyche* consists of Evan Panic and Anthony Red from Waterloo, Ontario. Termed "Gothic" by many, this electro-synth group is emerging on the music scene in a big way. Their songs sound like a cross between Alien Sex Fiend and Psychic TV. Psyche put across sheer energy and anger both on vinyl and onstage. Our interview with Evan Panic after their July show at Café Campus consisted of discussions pertaining to Bergman movies, slasher flicks and shaving cream...

**RearGarde:** I'm curious as to how you got on the New Rose label. Isn't that based in France?

**Evan:** (laughs). Seems like everyone's question. It's no big exciting story — all it is that we wrote to New Rose and said you're one of our favorite labels and would you be interested in releasing Psyche in Europe. We sent them our demo, *Insomnia Theatre* and they liked it.

**RearGarde:** Is it your first time playing in Montreal?

**Evan:** Yea, actually: I've never been to this city. I love it. We played Toronto for a couple of dates and I really hated it. It's boring. There's a lot of attitude that goes on down there. you gotta have a special reason to play at clubs there. It's stupid, we actually thought it would be exciting — boy, were we let down.

**RearGarde:** I've never seen Psyche live, I've only heard your stuff on vinyl. How would you classify your musical style?

**Evan:** Well, our first LP, songs like *Children Carry Knives* and *Maggots* is what we like to call hardcore synth. But then *Thundershowers* sounds like a disco pop song. Personally, I like a large section of music ranging from Bauhaus, Chrome, to Yaz and Eurythmics. Mutant pop is what I like to call our style.

**RearGarde:** Your album *Insomnia Theatre*, the songs seem to revolve around one major theme, with titles like *Wink of an Eye* and *Brain's Collapse*. Is there any deep subliminal message in all of that?

**Evan:** We didn't really have a concept at the time. All the songs we chose to put on the LP just happened to fall into the same category. Well, you can say it's a very angry sounding album. It's for people who stay up late until 3 AM, get in a real violent mood and put on the album and that's *Insomnia Theatre*.

**RearGarde:** Music to destroy your house by?

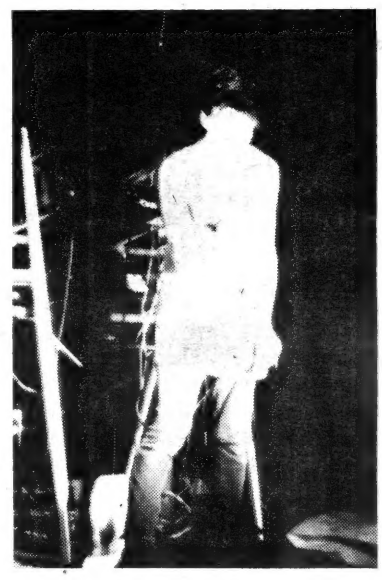
**Evan:** Ya, that's about right.

**RearGarde:** Was "Psyche" a conceptual name?

**Evan:** No, the real reason was because Killing Joke had a 7" single called *Psyche*. I love bands like Killing Joke and Bauhaus. That's where our roots came from — real raunchy stuff. Anyways, I looked up what "Psyche" meant — intelligence, mind and soul. That basically sums up our music.

**RearGarde:** Many bands use videos to project themselves to a wider audience. How about Psyche — Do you have any videos?

**Evan:** We have a video our for the dancy version of *Brain's Collapse*, and *Suffocation*. *Suffocation* is really gory and MuchMusic refuses to show it. We also have some films we show when we go on tour at the clubs. The most recent one is *Pig Slop Carnivore*.



**RearGarde:** How do you like videos?

**Evan:** We wish we could get away with a lot more violent imagery and gory stuff. Skinny Puppy does that bit with skulls and skeletons, it's too popular now. I think we'll stick to the artsy stuff like Bergman or Dali. It's bizarre but it's still socially acceptable.

**RearGarde:** What are you like live?

**Evan:** We can get really rowdy. It all depends on the crowd and how they react to us. When we first started out back in Edmonton, I used to take off all my clothes and cover myself with shaving cream and run on stage. Anthony would wear a butcher's apron — splattered with fake blood. We used to make a big mess during our sets and people would tell us we had a lot of guts to do what we did.

**RearGarde:** With an act like that, did you ever get any complaints? Any parents reporting you to the censorship board?

**Evan:** Actually there was no big fuss. But we did get banned from playing Edmonton because we used this really grotesque movie in our show with a woman getting her head drilled. People were really repulsed by that. We like to not do what people expect us to do.

**RearGarde:** And now for the traditional vegetable question.

**Evan:** Oh no! I've read RearGarde and I've said to myself, "I gotta be prepared for this one".

**RearGarde:** Well, what kind of vegetable, Evan?

**Evan:** Actually, I don't eat. Hmmm, everyone says tomato or potato.

**RearGarde:** That's so blasé.

**Evan:** I'm trying to think of something that hurts when you eat it. How about a pineapple?

**RearGarde:** That's a fruit.

**Evan:** I don't think I wanna be a fruit or vegetable.

**RearGarde:** Don't be a party pooper.

**Evan:** Oh, alright! I think I'd be an onion.

**Interview conducte by Kathy Slamen**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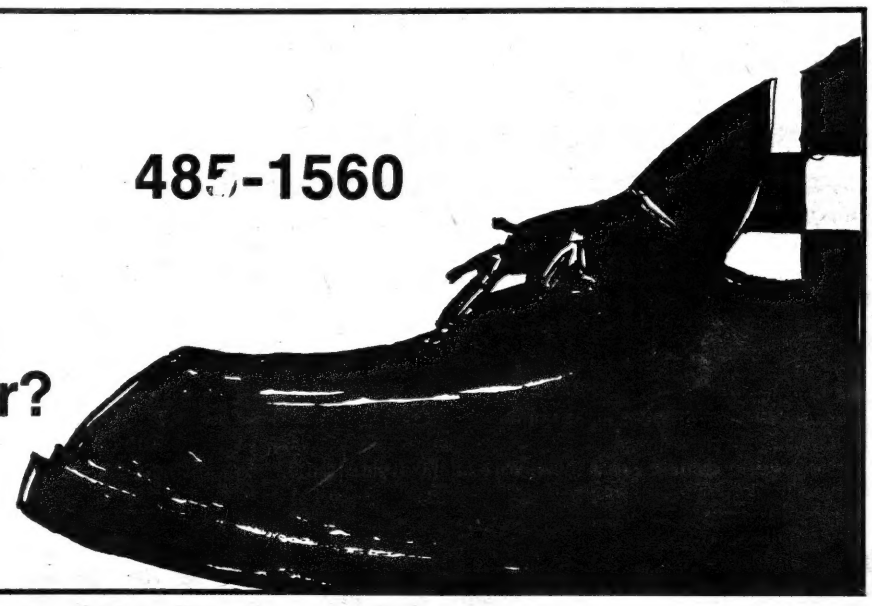
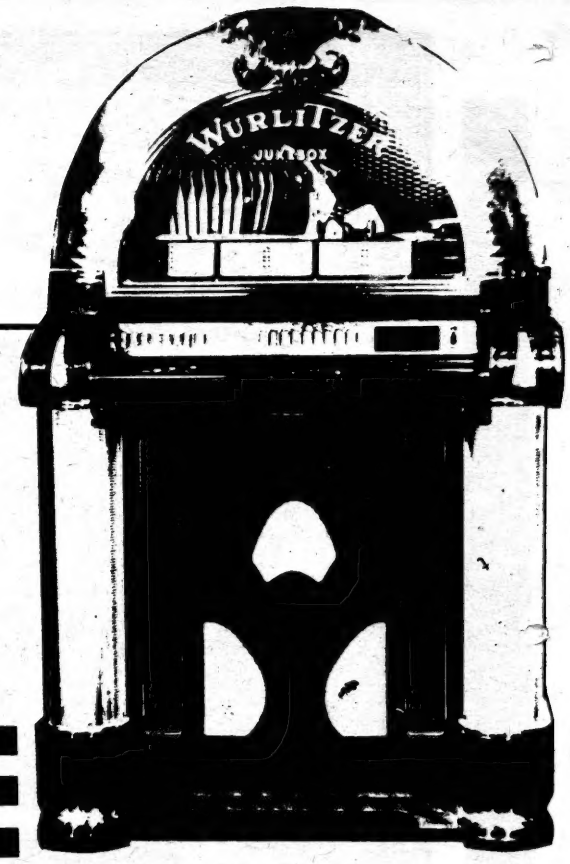





# ON THE RECORD

**Various**
**Nightmares From the Underworld Vol. 2**
**Underworld Records**

An action-packed Canadian 60's Punk compilation, which contains 19 of Canada's bossiest bands around in the mid-sxities.

Too bad there's so much filler on the LP: unlike Vol. 1, which is wall to wall stompers. Too bad there we only 300 copires of Vol. 1.

There are about 13 listenable songs on this Vol. 2 L.P, here's just a few of the bossiest ones: the **409** which hailed from our own town in '66. They recorded only one single. The **Quite Jungle** from Toronto who released the song *Everything*, in '67, **The Naughty Boys**, another Montreal band, have 2 songs on the L.p but only one worth raving about, *Baby*, from '66. Last but not least, the **Quid** out of Winnipeg with *Crazy Things* from '66.

The rest aren't worth talking about really, but if you're into Canadian 60's Punk it's a definite must, along with Vol. 1, if you can find it!

**Neil Weirnik**

**Sonic Youth**
**Evol**
**Blast First**

Evol, this trash-rock quartet's third album to date, is somewhat more refined. Yet it keeps its city-death subject matter.

If you like their *Confusion is Sex* album or last year's *Bad Moon Rising*, this latest Lp won't leave you unsatisfied.

From the almost-commercial catchiness that hooks you onto the album in *Starpower* to the last song on the record (which has three interesting titles; *Madonna, Sean and Me, The Crucifixion of Sean Penn*, and *Expressway to Your Skull*), this album goes through several mood and style changes.

Varied enough to please just about any alternative ear. Making this album well worth checking out.

Songs like *Death to Our Friends* and *Tom Violence* carry on in the Sonic Youth tradition of dark alley distortion.

Their New York origins are quite evident in their songs and their Charles Manson influences view of things is a refreshing change from the usual wimpy styles of other groups from New York.

The intensity of their live shows can be felt on this record, especially on songs like *Expressway*, which drags on with the spontanaiety they're known for having live.

It'd be great seeing them here sometime, but they don't usually tour that much.

All the more reason to get this impressive album.

**Louis Rastelli**

**The Nashville Bluegrass Band**
**My Native home**
**Rounder Records 0212**

Remember the names of this band, *Alan O'Bryant, Pat Enright, Mark Hembree* and *Mike Compton*. These guys are good... no, they're damn good.

The album starts off with a great gospel song written by Sister Rosetta Tharpe. The harmonies are super and the instruments come out crystal clear.

The Nashville Bluegrass Band do wonders to Montreal's Jessy Winchester's song *The Brand New Tennessee Waltz*.

*My Native Home* is a good album for the lovers of bluegrass. Bluegrass becomes repetitious at times and it is somewhat difficult to stand out in a crowd. But these guys did it. They brought new energy to acoustic music.

If you enjoy bragging that you have a good record collection you can brag that much more with The Nashville Bluegrass Band being part of it.

**Terry St. James**

**Dogmatics**
**Everybody Does It**
**Homestead Records**

Everybody does what? The Dogmatics don't seem to be able to pin it down so they do a bit of everything.

First, they start off with a couple of three-chord fuzzers that label them as fast-paced fun. Then they turn around with *Cry Myself to Sleep* — a mellow 60's rocker that labels them 'retro'. Then another turn around with *Teenage Lament* — another three-chorder in **Teenage Head** rocker style.

And that's just side one.

Side two starts off with *Saturday Nite Again* — three chords agan, but this time in a 50's greaser style complete with boogie piano. Three more three chorders follow, including *My Little Sister's Got A Motorcycle* which sounds much like the **Rezillos**, a fun-time Punk band from the late seventies.

The influences abound for this Boston band with roots that show, and talent to pull off some retro steps with style. *Shithouse (used to do)*, which starts off the album is a two-minute wonder that makes it into my all-time, Top 10 Punk Classics.

I label the Dogmatics fun. I label them terrific.

**Paul Gott**

**Florida Razors**
**Beat Music**
**Independent**

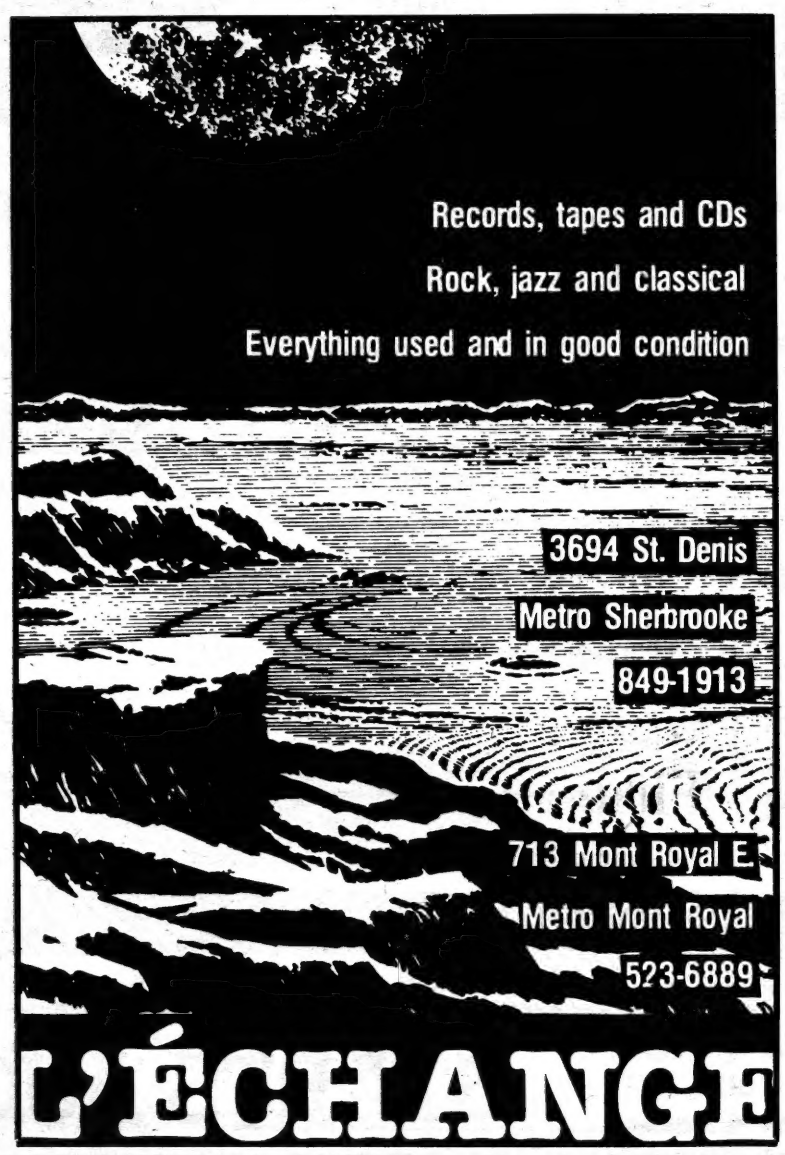
So just what was happening in the small Southern Ontario burg of Hamilton in the mid seventies? Out of that tiny western town came some of the best pseudo-Punk-rock'n'roll bands to grace the continent: Teenage Head, the Forgotten Rebels, the Shakers and now the Florida Razors are revealed.

Another rocker band with a rocking album. but, wait! Forsooth but these guys on the back cover look a trifle New Wavey (and even credit their clothing supplier).

Well, okay, they're not Nuevo Wavo, but they seem to have lost the edge they had on their first album. This one still rocks, but more in the spirit of John Cougar-Mellancamp than the Sex Pistols. In fact, the 'toons *American Girl* and *Build My Home in the USA* (a horrifying thought to begin with) sound like they could have come right off JC-M's latest single.

Fun, but a bit generic. Get rid of that producer and we're talking business! A little dirt in the final mix never hurt anyone.

**Paul Gott**




**Eddy Lawrence**
**Walker County**
**Snow Plow SP101**

*Walker County* has to be one of the finest albums I have heard so far this year. If you enjoy fine acoustic music that's not over produced, than this is the album to get.

I'm not sure if it's an easy album to find. Montreal is not a city that has a good selection of acoustic sounds.

Eddy Lawrence plays all the instruments on this first solo effort. The instruments include guitar, mandolin, bass and harmonica.

This thirty year old musician has twenty-one years of guitar playing under his belt and it sounds like he has more than fifty years.

He reminds me a lot of Norman Blake and it's quite possible that Mr. Blake has influenced Eddy Lawrence quite a bit. Once again, Walker County, a very fine album, a must.

**Terry St. James**

**Eugene Chadbourne**
**Corpses of Foreign Wars**
**Fundamental**

You can't hug your pet with nuclear arms. Sound a little silly? Well, it should.

It's one of four message-quotes from four cute little pets which appear on the child drawn cover of an album entitled **Corpses of Foreign Wars**. Who, as it turns out, are no other than half of the **Violent Femmes**, a touring horn player with the Femmes and not everybody's favourite nut, **Eugene Chadbourne**. The cover art by Chadbournes daughter.

The story goes like this.

Chadbourne receives a call one evening from Femmes bass player Brian Ritchie (who appears with fellow Femme, drummer Victor Delorenzo), who says that Chadbourne's tunes had become "popular listening" with the Violent Femmes.

Wing, bam, boom, the **Corpses of Foreign Wars** are born, so to speak. An album is put together in four days at Midwest Records in Milwaukee.

Self-described as an album of protest songs, with a tongue-in-cheek warning to parents and "Narrow-minded ultra-conservative zealots" to keep their children away as it contains "lyrics of an explicit and political nature." Indeed.

Topics of protest include everythins from bullys and dumb laws, to big business and criminal Presidents (which appears to be all of them). Chadbourne tackles all of them the way he would his guitar, however he's a little tamer with his guitar here. No stretched brake handles, no more strumming with a hacksaw. At times you feel he's merely filling in for Femmes frontman Gordon Gano. Perhaps this is why these guys sound so good together.

The over all sound of the album is acoustic. Somewhere between the Femmes first and second albums, nothing like Chadbourne's mainstay *Shockabilly!*.

The aim was to make a fun and down-to-earth album of protest songs... they did a damn good job.

Chadbourne handled the songwriting and chose the four and one-third covers which appear on the album, including the medley of folkie Phil Ochs tunes, and two interpretations of jazz men Charlie Mingus and Pharoah Sanders songs.

Shockabilly member **Mark Kramer** is also credited with having a part in the co-writing with **Sanders** and **Ochs** on *Cops of the World/Nicaragua*.

My favourite cuts include Der Fuerher's *Face*, written by **Oliver Wallace**, about facist America, George Schultz's *Ten most Wanted List*, which the Femmes cover live and the *Corpses/Pol Pot/Creator* medley. Corpses being somewhat of a theme song.

The only problem with the album is that it could become tiresome after a little more than a few listens. *It* loses its effectiveness, and is not as listenable as it was when the wax was fresh. Buy it without hesitation, but don't abuse it with overplay. Their message is clear, the sounds are *outrageous, and just "might be more than you can take... The Corpses of Foreign War."*

**P. Hallemans**

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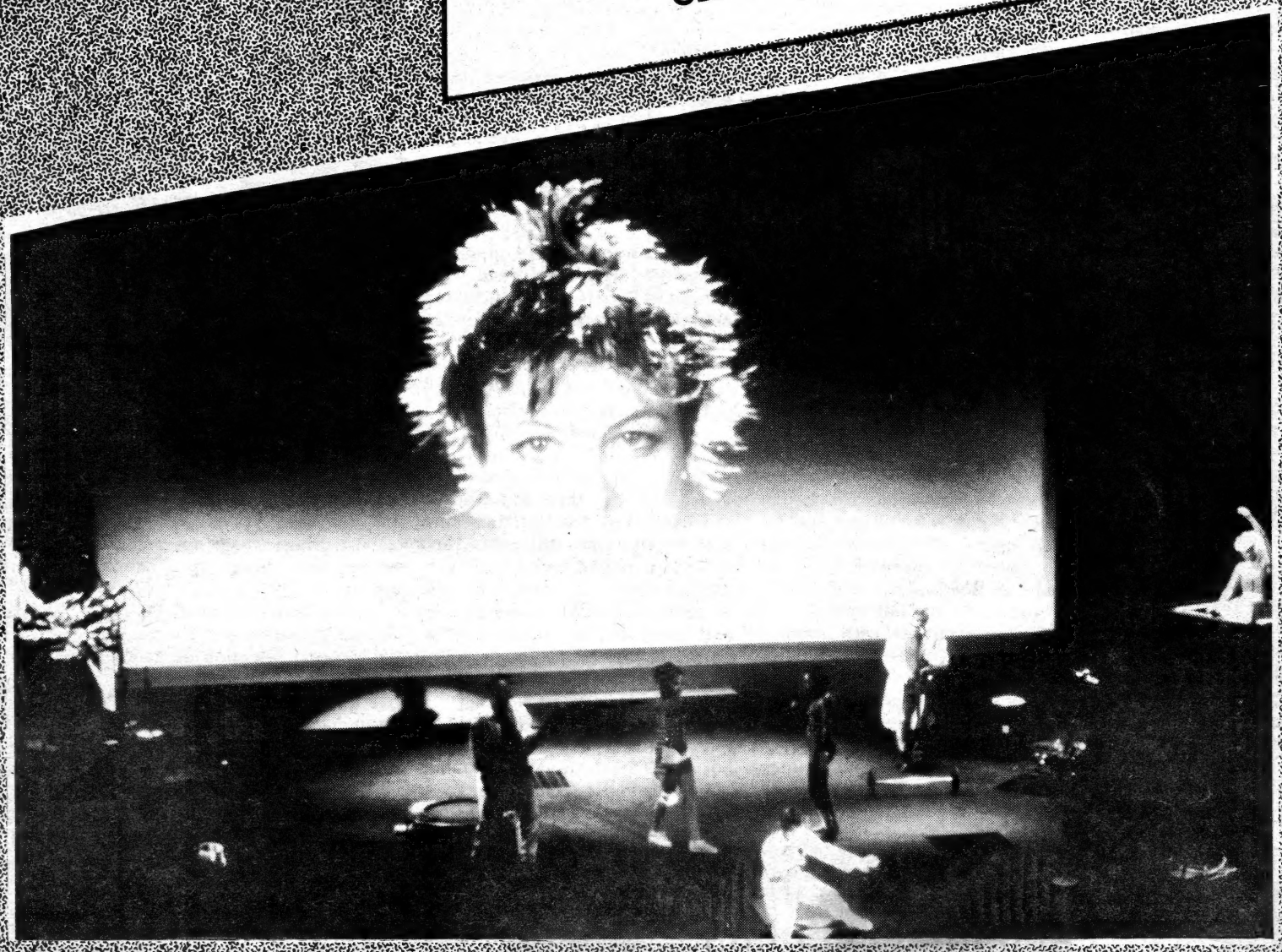

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